



ΑΓΩΝ

What would the world be without the *agon*—the agonistics of one man against another—to show everyone the order of precedence among men, just as no two other things on earth are alike? How could any of us alive know quality if competition and personal combat did not let all the world know who embodies excellence and who merely manages mediocrity?

—Odysseus, OLYMPOS

AGON

by John Harper

Edited by Philip LaRose
Additional edits and battle example by Wilhelm Fitzpatrick

Illustrations by Thomas Hope from *Costume of the Ancients*, 1812

Cover photograph by Matthias Kabel, used under the Creative Commons Attribution-ShareAlike license, version 2.5.

Playtesters: Brandon Amancio, Scott Dierdorf, Tony Dowler, Wilhelm Fitzpatrick, Philip LaRose, Ed Ouellette, Cara Tyler.

First Edition, Second Printing. August 2006.
Printed by Lulu (www.lulu.com).

Copyright ©2006 John Harper
All rights reserved

www.agon-rpg.com

TABLE OF CONTENTS

PART ONE: INTRODUCTION 7

PART TWO: HERO CREATION. 19

PART THREE: CONTESTS 32

PART FOUR: BATTLE 43

PART FIVE: ABILITIES, ADVANCEMENT, FATE, OATHS, DIVINE FAVOR & INTERLUDES 63

PART SIX: RUNNING THE GAME 75

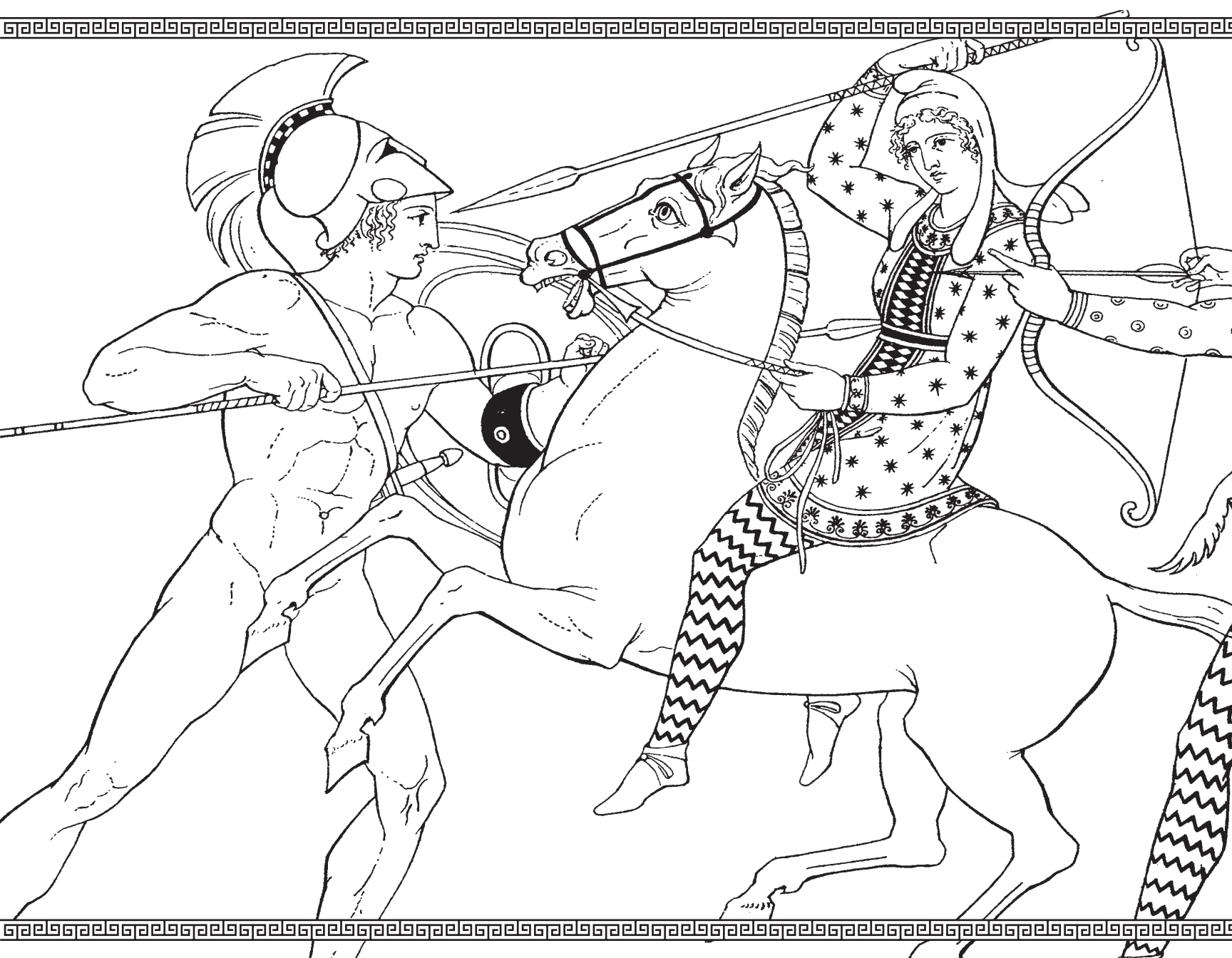
DESIGNER'S NOTES, INSPIRATIONS, & THANKS 100

RECORD SHEETS 102

GREEK NAMES 108

INDEX. 114

REFERENCE TABLES 116





PART ONE
INTRODUCTION

Remember, we hold the future of our children, our dear country, and our aged parents in our hands. Hellas depends on us. We can plunge her in grief; we can bring her glory.

—ARGONAUTICA

It's nearly dusk and the heroes are assembled outside the cave of the gorgon. The place is littered with pieces of stone—far too many shaped like arms or legs or heads. There's blood in the air, and flies buzz all around the dark portal of the cave mouth.

Artemis has decreed that this gorgon should die. No one spoke against the goddess when she appeared in her glory and handed down her commands—though Aleta did make a face that would have gotten her skewered by a four-foot long arrow if the immortal huntress had noticed it.

The fires of a village are burning in the distance, along the coast. The villagers probably know a thing or two about this monster, but who wants to go all the way there and back, and then face the thing in the dark? The goddess will not be happy with delays.

The heroes look each other over, wondering if any of them will meet their fate before the sun rises again. Greaves are tightened. Shields are lifted. Swords come free of scabbards. There's no denying fate. The bloody work begins. . .

The Olympian gods are at war among themselves. This war is played out upon the stage of Earth, with mortals, beasts, and monsters as the foot-soldiers. The war began long ago, and even the gods can't quite remember why it began or what purpose it serves. It is the great divine game, and they are all playing to win—whatever that may mean at the moment.

In the game of Agon, a band of heroes (controlled by the players) has become entangled in this divine war. They go on quests for the gods and attempt to win glory and fame. The heroes are also lost in a strange land far from home, and are trying to win enough favor from the gods to be shown the way back to their loved ones. The Game Master—called the Antagonist—represents the enemies and obstacles that stand in the way of the heroes.

BATTLE & GLORY

Agon, as the name suggests, is a game of battle and competition. The players create hero characters who compete with each other to prove who is greatest. The Antagonist creates adversity to throw at the heroes to give them a chance to strive and prove their mettle. This is not a game of "players vs. Antagonist," though it may seem that way at first glance. Instead, the players compete against each other, with the Antagonist as equal opposition to all—the level playing field upon which the heroes compete.

BASIC GAME PHILOSOPHY

The core idea behind the Agon game system is that anything of value in the game must be won in a contest: goals are set, dice are rolled, and the final outcome is decided. Through this series of goals and contests, the heroes gain glory and add to their legends.

The winner of a contest is *always* rewarded. There is no prize for second place. In Agon, winning contests and gaining glory is the whole point of play.

What the Players Do

The players try to gain as much glory for their heroes as possible before the heroes meet their fates and retire from play. Glory is gained through victory in battle and by winning contests. Players also need to work together to complete quests given to the heroes by the gods. By finishing quests, players earn some glory for their heroes and—if they complete enough quests—earn the right to create a more powerful hero after the current one retires.

Players are competing against each other for glory. The hero who earns the most glory will have the greatest legend told about him or her, which is how you win the game. See **Advancement**, page 66.

What the Antagonist Does

The Antagonist creates the battles and contests that the heroes will face. To do this, the Antagonist creates a world filled with conflict and strife for the heroes to explore and engage. The Antagonist creates beasts, monsters, and men to challenge the heroes and thwart their goals. By establishing tough opposition to the goals of the heroes, the Antagonist provides the adversity needed for the heroes to demonstrate their prowess and earn glory for themselves.

You sweat and bleed for the vain and jealous gods. They command, and you obey. Their petty wars in heaven will be played out on the battlefield of the Earth, with mortal men as pawns in the divine games.

But the mercurial passions of the gods are not your concern. Your strong arm and your blade will serve willingly when they call. What you crave above all else is glory. The glory of greatness in battle, in word, in spirit—in all things. It is through greatness that you will be remembered and your name will find immortality in poem and song, down through all the ages of men.

Who is the greatest hero of the age? Enter the agon, *and prove the eternal glory of your name.*



PLAYING THE GAME

Quests

The gods issue divine commands to the heroes, who are the gods' servants in the war of the immortals. These commands are the **quests** that the heroes will strive for. The Antagonist will create these quests, three at a time, and tell the players what they are before play begins. When the three quests are completed, the gods will issue three more, and so on.

- Slay the Golden Boar of Ion and take its tusks.
- Search the Ruins of Nomos for the Stone of Songs.
- Rescue the chosen of Athena from the Underworld.

Objectives

Before the heroes can finish a quest, they must achieve a series of **objectives**. For example, if the heroes have the quest "Slay the Golden Boar of Ion and take its tusks," then the objectives might be:

- Find out where the Golden Boar makes its lair.
- Go to the lair of the Golden Boar.
- Slay the Golden Boar and take its tusks.

Usually, the players will deal with one immediate objective at a time, but it's possible to accomplish several objectives at once through bold and clever play. Unlike quests, objec-

tives are not spoken by the gods. Only by exploring the world and interacting with the people and the environment can the heroes learn what their objectives are.

Every objective represents one or more **contests** that the heroes must face. A contest is a challenge of excellence—an *agon*—that pits the heroes against men, beasts, monsters, or nature itself. The Antagonist creates the contests, based on the nature of the objective and the methods employed by the heroes to achieve their goals.

Agon is a Greek word meaning "battle" or "contest." It's the root of the English word "agony." The ancient Greeks saw everything as a battle, even things like carving a sculpture, bringing in the harvest, or courting a lover. Excellence was to be sought in all things.

Strife

The Antagonist creates contests and opponents by spending **Strife** tokens. The more difficult the contest, or the tougher an enemy, the more Strife it costs to make. In turn, when the heroes defeat an opponent or win a contest, they are rewarded based on how much Strife was spent to create it. The more it cost to make, the bigger the reward for the heroes.

THE SETTING

Agon takes place in an ancient Greece that never was. Like the mythic, ancient world as described by Homer in the *Iliad* and *Odyssey*, the gods are alive and very present in the lives of humans, appearing often to intercede directly in mortal affairs. The lost islands that the heroes explore are similar in some ways to those they know in their homelands of the Aegean—the people speak proper Greek, they worship the Olympian gods, and they practice the other customs of civilization. However, the islands are also magical places, filled with supernatural monsters and fantastic beasts.

Imagine brilliant blue waters and shining white cliffs. It is always warm and bright, with a crisp breeze that makes for easy sailing. The people dress in simple *chitons*, a kind of tunic made from two rectangles of fabric fastened together along the shoulder and arms, then belted at the waist. A *himation* (cloak) is worn over the tunic. Both men and women wear these garments, but men's are usually knee-length

and women's are long. Footwear is simple and open, like a modern sandal.

Soldiers (and heroes) wear light armor over their tunic, usually a helmet, breastplate, and greaves (metal shin-guards). They fight with a large, round shield, long spears, and short swords. The bow and javelin are also used in battle. Most weapons and armor are made of bronze. Fighting is done on foot, though some particularly wealthy and advanced armies might have mounted cavalry (without saddles) and chariots.

The architecture is classical, with open stone structures supported by columns. Most homes are built around an open-air courtyard, with other enclosed rooms (of stone or wood) around it. Multi-story buildings are uncommon. Great palaces and temples tend to sprawl outward rather than up. Most settlements among the lost islands are simple villages, but there are a few larger city-states, ruled by kings given authority by the gods.

Faith is not a question of belief in this world. After all, the gods are present and active in mortal lives and often appear and speak directly to their followers. The gods exist—everyone knows this. Faith revolves more around conviction and the idea that the gods will intercede for those who prove themselves worthy of attention. Religious practices include sacrifice (to attract divine favor and turn away divine wrath) and divination (usually the reading of entrails, to discern the will of the gods when they are not making their wishes known directly).

There are many gods, each with his or her own agenda, priorities and alliances. The gods often do not get along with each other and these wars in heaven spill over into the lives of mortals.

ACCURACY? NOT REALLY.

In case you can't tell, I'm playing pretty fast and loose with Greek history and mythology here. There's all that business about the *chiton* and greaves and stuff, but really, don't sweat the historical details too much. It's all about the right flavor and feel. It's "spears & sandals" mythological action. Think of your favorite Sinbad movie, or *Clash of the Titans*, or hell, even that crappy *Troy* movie if it helps get you in the right frame of mind. It's a simpler world, where the strength of your arm and the fire of your spirit can make a difference. Life can be brutal and short, and the only hope for a hero is to make such a statement of greatness that his or her name will be remembered forever.

And speaking of "his or her," this game doesn't expect traditional male/female roles when it comes to the heroes. There are women warriors on board the ship of heroes, both "normal" Greek women as well as fearsome Amazons. Among the inhabitants of the lost islands, traditional roles do dominate, so female heroes will be treated as something unusual (though still honored and respected).

MOMENT TO MOMENT

In some ways, Agon is like a lot of RPGs: Each player controls one hero, and the Antagonist controls everyone else in the world, usually opponents to the heroes. The Antagonist sets the stage for each scene, then the players say what the heroes do and the Antagonist says what the opponents do. Everyone rolls dice to find out the results of important actions.

In Agon, no one gets anything "for free." To win an advantage or accomplish a task, the player or Antagonist must roll a victory on the dice. Nothing ever happens simply because "it should" or "it makes sense." Every task is an *agon* that must be won. The dice speak, and their results are binding for everyone. For example, the Antagonist isn't allowed to just "say" that the heroes are ambushed from the darkness, even if that is "what would happen." Instead, the Antagonist must win a victory in a contest against the heroes. And if the heroes win, then they're the ones that do the ambushing! Every roll represents a chance for victory for one side or the other. Every roll is a risk.

That doesn't mean that you'll roll for every single possible action, however. Your hero can walk down the road or put on his armor without rolling dice. Dice are rolled for a *conflict of interest* between entities in the world. If a cyclops doesn't want your hero to walk down this road, then there's a conflict of interest, and you would roll in a contest against the cyclops. If the shade of your hero's dead father doesn't want you to put your armor on, then a contest roll would decide if you or the shade win out.

Since everything important in the game is decided by contests with dice, it's usually okay for the players to know things that the heroes don't. For example, if the heroes want to travel through a mountain pass to get to the Lost City of Winds, it's okay for the Antagonist to tell them that a gang of soldiers is waiting to ambush them among the rocks. The soldiers won't get to ambush the heroes until (and if) the Antagonist wins a contest, so nothing is "spoiled" by the early revelation of the sol-

Antagonist—The Game Master. The Antagonist prepares Quests and opponents for the heroes to face. Unlike some RPGs, this job is very aggressive. The Antagonist's job is to spend the quest budget well to make islands, monsters, and challenges that are tough for the heroes. In short, the Antagonist is trying to defeat the heroes, beat them up, and drain their resources so they will need to call for extra interlude scenes. Each extra interlude scene the heroes take to rest gives the Antagonist more budget to spend.

Players—Each player controls one hero at a time. The player's job is to win victories for his or her hero and accomplish quests given by the gods. Finishing many quests will eventually bring about the hero's Fate, which will determine how that hero is remembered for eternity. After a hero is retired, that player makes a new hero. If the retired hero finished a lot of quests, the player gets to create a more powerful hero as a reward. So, each player battles against the Antagonist but *really* competes with the other players to produce the greatest and most memorable hero.

"But you were talking about games," says Hockenberry. "I've seen you wrestle. And win. And you've won camp footraces as well."

"Yes," says Odysseus, "more than one time I've carried off the cup at the running race while Ajax has had to settle for the ox. Athena has helped me there—tripping up the big oaf to let me cross the finish line first. And I've bested Ajax in wrestling as well, clipping the hollow of his knee, throwing him backward, and pinning him before the dull-witted giant noticed that he'd been thrown."

"Does that make you a better man?" asks Hockenberry.

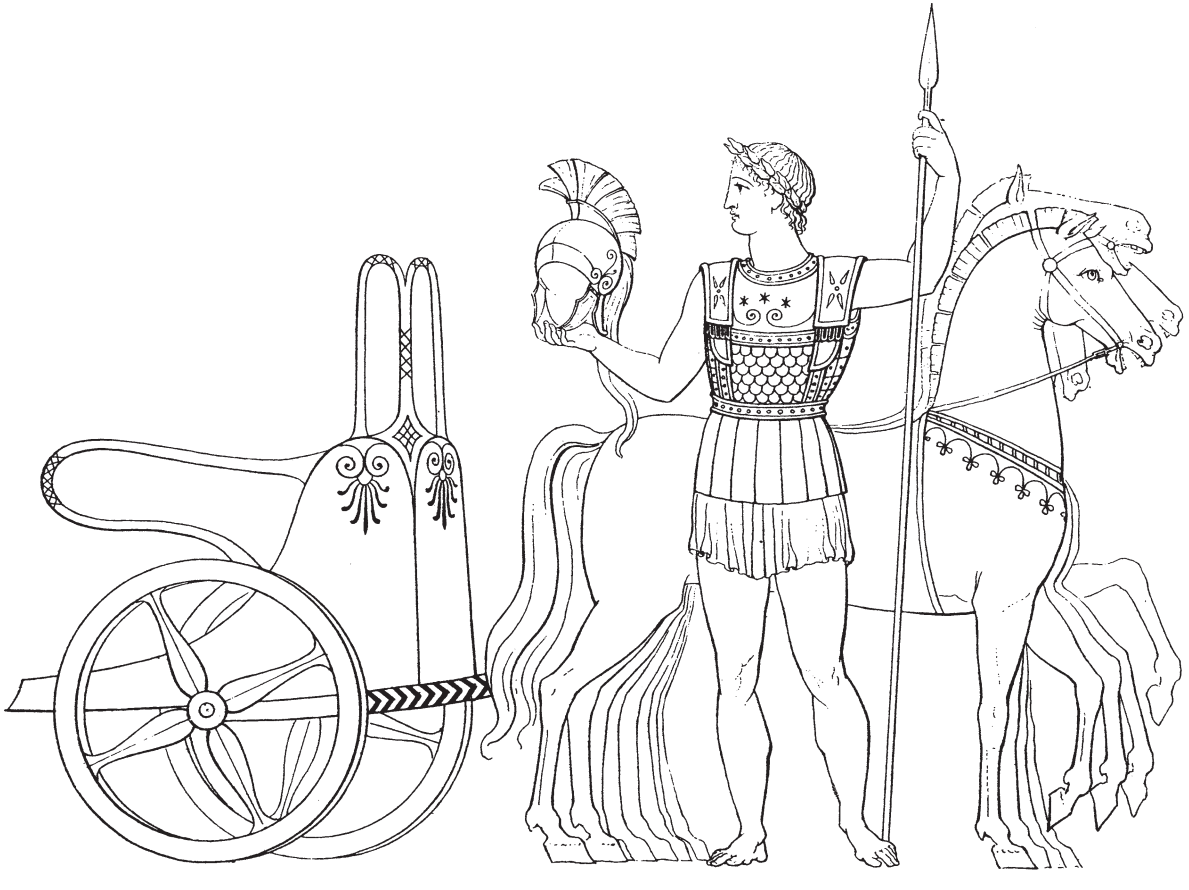
"Of course it does," booms Odysseus.

—OLYMPOS

diers. On the other hand, some bits of information are hidden from the players (and the heroes) until they win contests to learn things. A good example of this would be a monster's special power of invulnerability. If the heroes just charge in to fight the creature, they won't find out about its power until the moment that one of their weapons bounces harmlessly off the monster's hide. If the heroes take extra time to scout the creature and ask the locals about it, on the other hand, they may learn of its unique properties—provided they win the contests to learn its secrets.

COMPETITION

Agon is a competitive game. A good game of Agon should be like a good game of poker with your friends. Everyone is trying to beat the pants off each other, but it's all in good fun, including the trash talking. The game is designed so that everyone can honestly try to outdo each other, without pulling punches or feeling like they're overstepping their authority. The Antagonist will set up quests and opponents that are as tough and merciless as he or she can make them. In turn, the players will be as cunning and bold as they can be to trash the opponents and win all the fame and glory. There is no privileged position at the table. No one person has more power than any other, there are just different types of authority distributed among the players and Antagonist. When there's a conflict of interest in the game, the dice speak, and the results stand. There's a level playing field, so to speak, and once the game starts, it's no holds barred.



How Many Dice Do You Need?

You'll want about six of each die type for each player. d4s and d12s aren't used as much, though, so you could get by with fewer of those.

The Antagonist might want to have some extra d6s, d8s, and d10s, to represent minions.

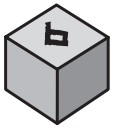
ROLLING THE DICE

Contests in Agon are settled with dice rolls. Contests are explained in more detail on page 32, but the dice themselves (and how to read them) are explained here.

There are five different kinds of dice in the game: d4 (four-sided die), d6 (six-sided die), d8 (eight-sided die), d10 (ten-sided die), and d12 (twelve-sided die). The dice are pictured below. I figure if you bought this game, you already know the dice, but I like making little pictures of them anyway.



Four-sided die (d4)



Six-sided die (d6)



Eight-sided die (d8)



Ten-sided die (d10)



Twelve-sided die (d12)

Every important quality of the heroes and their opponents is rated in one or more dice. That is, your hero might have a Wrestle ability rated at d8. Your hero might also have a sword rated at 2d6. An opponent might have a Cunning ability of d6 or a poisoned stinger rated at 1d10. The larger the die-size, the better the quality (so d4 is the worst and d12 is the best).

When you roll dice in a contest, you'll pick up all your relevant dice (usually two or three) and roll them together. The single die showing the highest number is your result. If your result is greater than your opponent's, you win a **victory**. In the case of a tie, the *aggressor* wins the victory (the aggressor is the person who took the action that called for the roll).

VICTORIES

A single victory is enough to win a simple contest, but sometimes you want to win multiple victories. If your result is **four higher** than your opponent's, you earn two victories, instead of one. If you beat your opponent by eight, you earn three victories. If you beat your opponent by 12, you earn a total of four victories, and so on. Every four points greater than your opponent's result earns you another victory. Multiple victories have different effects depending on the task at hand. In a fight, extra victories do more damage to your opponent. In a contest of Lore, extra victories give you more knowledge about a subject.

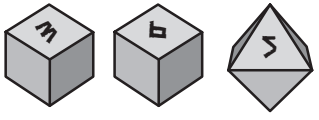
MODIFIERS

Die rolls can be modified in two ways: 1) bonuses or penalties and 2) impairment or enhancement **levels**.

Bonuses and penalties are applied to the number showing on your highest die. So, if you have a +2 bonus and roll a 9, your final result would be 11. If you have a -4 penalty and roll a 6, your final result is a 2. Die results can't be negative. Zero is the lowest result you can roll.

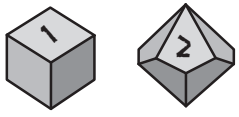
Impairment or enhancement levels are applied to the *size* of the die. If you have an enhancement level to your d8 Insight, then it becomes one size larger: a d10. If you have an impairment level to your d6 Orate, it becomes a d4. The smallest die size is a d0, or no die. If a d4 takes an impairment level, it cannot be rolled at all.

Phil rolls:



Phil's result is 6.

Scott rolls:



Scott's result is 2.

Outcome:

Phil wins with 2 victories (6 is four greater than 2).



PART TWO

HERO CREATION

She threw her shield over her shoulder, wreathed round with Rout as with a fringe, and on it were Strife, and Strength, and Panic whose blood runs cold; moreover there was the head of the dread monster Gorgon, grim and awful to behold, portent of aegis-bearing Zeus. On her head she set her helmet of gold, with four plumes, and coming to a peak both in front and behind—decked with the emblems of a hundred cities; then she stepped into her chariot and grasped her spear, so stout and sturdy and strong.

—THE ILLIAD

In Agon, you play the role of an ancient Greek hero on your way home from a war. This is over 3,000 years before our modern age. You're a far cry from what we might consider "civilized" today. You believe in truth and honor, but your world is a savage and bloody place. People respect strength and might usually makes right. Because life can be brutal and short, you strive to make your mark on the world before you go down to the cold house of death. A life of great deeds is your only hope for immortality, so that your name shall be remembered and sung with the other legendary names: Achilles, Odysseus, Ajax, Hector.

Creating a hero is a simple six-step process. You'll pick a name for your hero (names are very important to the Greeks!), choose a special trait, make some choices about the abilities in which you want your hero to excel, pick a god to worship, and decide on the weapons your hero will carry into battle. You might want to take a look at the hero sheet (at the back of this book) and keep a copy handy while you read this section.

YOUR NAME

The first thing you will create is your hero's **Name.** Names are very important to Greek heroes. They believe that their deeds will be remembered down through the centuries (and they will), so it's important that your name is strong. There is a list of ancient Greek names (male and female) in the appendix.

Your name has two parts: your personal name and your lineage. Your personal name is what others call you. It is a simple "first name" like Talos, Aleta, or Eurylochus. Your lineage is the name of your significant parent. If you are an Amazon, your lineage should refer to your mother. If you are not an Amazon, your lineage refers to your father.

Talos, son of Arsene

Aleta, daughter of Theseus

Eurylochus, son of Galinthias

You may also choose to have a god as your parent, making your hero half-divine.

Cenon, son of Athena

Finally, your name has a rating, in the form of a die-size. Mortal heroes have a d6 name die. Half-divine heroes have a d8 name die, and a Fate of 8 (see **Fate,** page 68).

HEROIC TRAIT

Each hero is special in some way—marked by the gods. This special quality is your **heroic trait**. You choose your heroic trait from the list on the next page. Each trait provides different bonuses to your character during play. Don't worry too much about these bonuses right now. Just choose a trait that sounds right for your hero. As you play, you will learn more about how Heroic Traits work.

Your Heroic Trait completes your hero's name.

Far-Seeing Talos, son of Arsene

Fleet-Footed Aleta, daughter of Theseus

Eurylochus, The Monster-Slayer, son of Galinthias

HEROIC TRAITS

Beast-Master
+2 to Hunt rolls
+2 to positioning roll when fighting beasts

Clever-Eyed
+2 to Cunning rolls
+2 to Insight rolls

Far-Reaching
+1 Range for melee weapons (Sword = 1, 2; Spear = 2, 3)
+2 to positioning roll when fighting inside

Far-Seeing
+1 Range for missile weapons (Bow = 5-7; Javelin = 2-5)
+2 to positioning roll in bright conditions

Fleet-Footed
+2 to Athletics rolls
+2 to positioning roll when fighting outside

Great-Spirited
+2 to Spirit rolls
+2 to Orate rolls

Man-Killer
+1 damage to humans
+2 to positioning roll when fighting humans

Monster-Slayer
+1 damage to monsters
+2 to positioning roll when fighting monsters

Strong-Limbed
+2 to Might rolls
+2 to Wrestle rolls

Wise-Eyed
+2 to Lore rolls
+2 to Heal rolls

I cannot rest from travel: I will drink life to the lees: all times I have enjoy'd greatly, have suffer'd greatly, both with those that loved me, and alone; on shore, and when thro' scudding drifts the rainy Hyades vext the dim sea: *I am become a name*. . .

—Tennyson, ULYSSES

ABILITIES

Your abilities represent your hero's level of excellence in various activities. There are 16 abilities, divided into four groups of four.

Arete: Insight, Grace, Might, Spirit
Battle: Aim, Shield, Spear, Sword
Craft: Lore, Music, Orate, Heal
Sport: Athletics, Cunning, Hunt, Wrestle

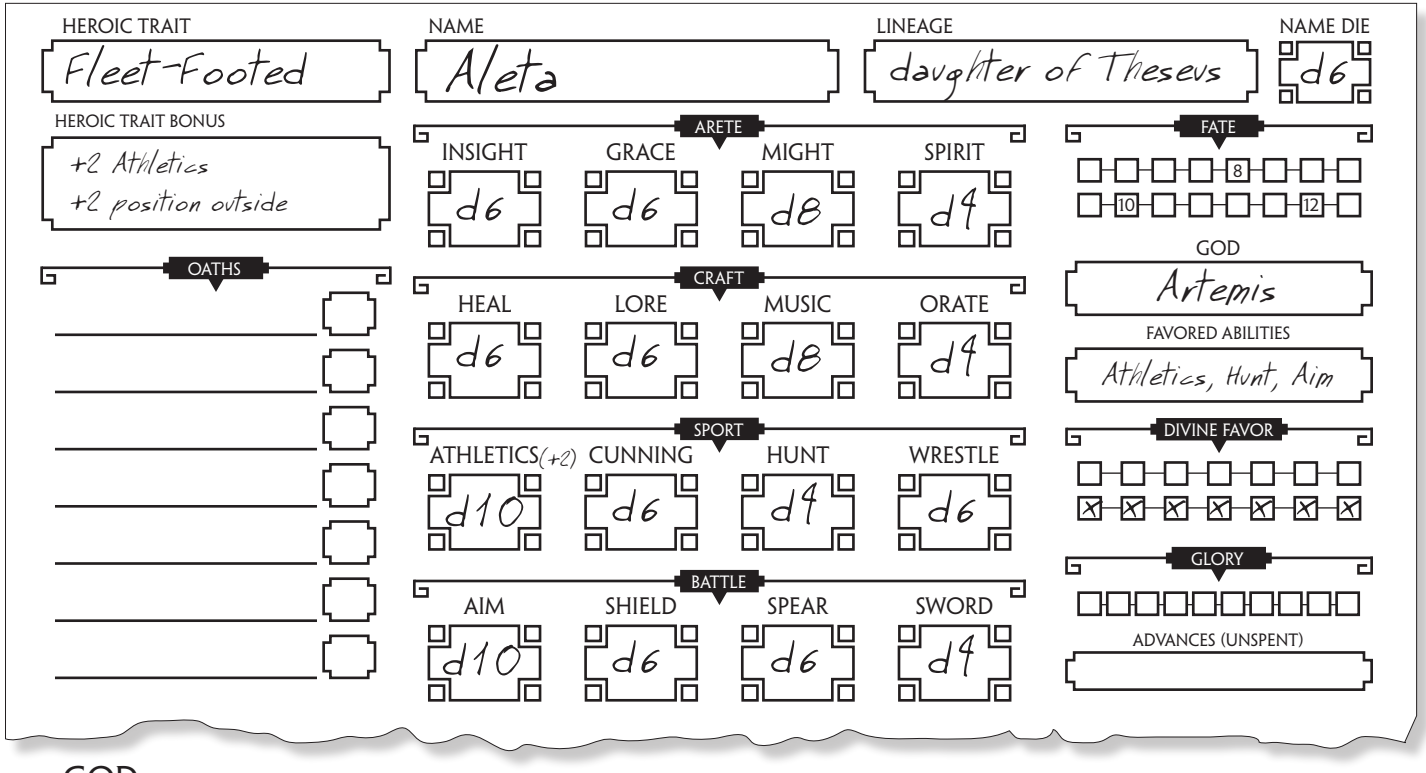
Abilities are rated by die size (from least to greatest):

d4: Novice
d6: Adept
d8: Master
d10: Champion
d12: Legendary

Each ability starts with a rating of d6. When you create your hero, you may raise an ability in a group to d8 by lowering another ability in that group to d4. You also get two bonus die levels to add where you like. No ability can start with a rating greater than d10.

> Brandon creates the hero *Aleta, daughter of Theseus*. He distributes her ability dice like this:
>
> Arete: Insight d6, Grace d6, Might d8, Spirit d4
> Craft: Lore d6, Music d8, Orate d4, Heal d6
> Sport: Athletics d8, Cunning d6, Hunt d4, Wrestle d6
> Battle: Aim d8, Shield d6, Spear d6, Sword d4
>
> Finally, he adds two bonus levels: one to Aim and one to Athletics, to make each d10.

Abilities are defined in detail on page 64.



GOD

Next, you'll choose the primary god from which your hero draws his or her divine favor. A list of gods is provided on the next two pages. Each god is associated with three key abilities. Write down these abilities after you choose your god. You'll use these abilities when you make sacrifices to your god, so it's generally a good idea to choose a god associated with one of your best abilities. Write your favored god and the abilities in the space on your hero sheet.

You start play with 7 boxes of divine favor. Put an X mark in the remaining boxes. During play, you may check off boxes of divine favor in order to activate special actions in the game. See **Divine Favor**, page 70.



ZEUS

The thunderer, god of the sky

King of gods and men, stern and wise in judgment, he enforces the dictates of Fate. Fear his wrath, respect his word.

Symbols: Thunderbolt, eagle
Abilities: Might, Orate, Sword

HERA

Queen of heaven

Vindictive in anger and gracious when pleased, she is best invoked to uphold the order of society.

Symbols: Lotus staff, lion
Abilities: Cunning, Spirit, Aim

APHRODITE

Goddess of love & beauty

Laughter-loving beauty, she may both help and harm in the pursuit of love.

Symbols: Hand mirror, dove
Abilities: Cunning, Grace, Aim

APOLLO

God of archery, music & healing

The shining one, favoring reason, order, and harmony, patron of music, arts, and prophecy. Both a healer and bringer of plague.

Symbols: Lyre, bow
Abilities: Music, Heal, Aim

ARES

God of war

Brash, rash, crude and rude, slayer of men and raiser of strife.

Symbols: Shield, spear
Abilities: Might, Wrestle, Spear

POSEIDON

God of the sea & earthquakes

The earth-shaker, lord of the wine-dark sea, tamer of horses. Respect his rule, sacrifice before sea voyages.

Symbosl: Trident, horse
Abilities: Hunt, Spirit, Spear

HADES

God of the dead

Dread lord of the underworld, strict and unmerciful, an ally when dealing with wandering spirits.

Symbol: Scepter
Abilities: Lore, Might, Sword

DIONYSUS

God of wine, freedom & theater

Fun-loving lord of the bacchanal, he also presides over communication with the dead.

Symbol: Jug of wine, ivy, serpent
Abilities: Heal, Insight, Sword

ARTEMIS

Goddess of the hunt

Chaste and proud, she brings success in the hunt and mastery over beasts. Arrow-shafts like moonbeams bring down her prey.

Symbol: Bow, hounds, moon
Abilities: Athletics, Hunt, Aim

ATHENA

Goddess of wisdom & war

Wise, intelligent, a powerful defender in war but also a potent peacemaker.

Symbol: Owl, spear
Abilities: Insight, Lore, Spear

HERMES

God of travel, atheletes & merchants

Traveler and trickster, athlete and messenger, guide and thief, he brings the word of the gods to men and the souls of men to Hades.

Symbol: Herald's rod, winged boots
Abilities: Athletics, Grace, Sword

HEPHAESTUS

God of fire & metalcraft

Crippled craftsman with two strong arms, his help keeps weapons strong and true. Creator of wondrous artifacts.

Symbol: Hammer, anvil
Abilities: Lore, Spirit, Shield



First he wrapped his legs with greaves of good make and fitted with ankle-clasps of silver; next he strapped the breastplate round his chest, blazoned with stars; he hung his silver-studded sword of bronze about his shoulders, and then his mighty shield. On his comely head he set his helmet, well-wrought, with a crest of horse-hair that nodded menacingly above it, and he grasped a redoubtable spear that suited his hands.

—THE ILIAD

WEAPONS

Next, choose weapons and armor for your hero.

Your hero can carry **one missile weapon**.

- **Bow**: 1d8+1. Range 5, 6.
- **Javelins**: 1d6+1. Range 2-4.

Your hero can carry **three melee weapons.** Choose a mix from the weapons below:

- **Shield**: 1d8. (max: 1)
- **Spear**: 1d8 1d6. Range: 2. (max: 1)
- **Sword**: 2d6. Range: 1. (max: 2)

These are the weapons your hero carries while adventuring on an island. "Max" means the maximum number of weapons of that type that you can carry. Weapons that are lost or destroyed can be replaced aboard the hero's ship, or taken from fallen enemies. Weapons are explained in detail on page 49.

ARMOR

Your hero may also wear armor. There are three different pieces of armor. Each piece protects your hero from damage, but each piece also affects your ability rolls. You may choose to wear zero, one, two, or all three pieces of armor. If you choose to wear a piece of armor, put an X mark in the little box for that piece on your Hero Sheet.

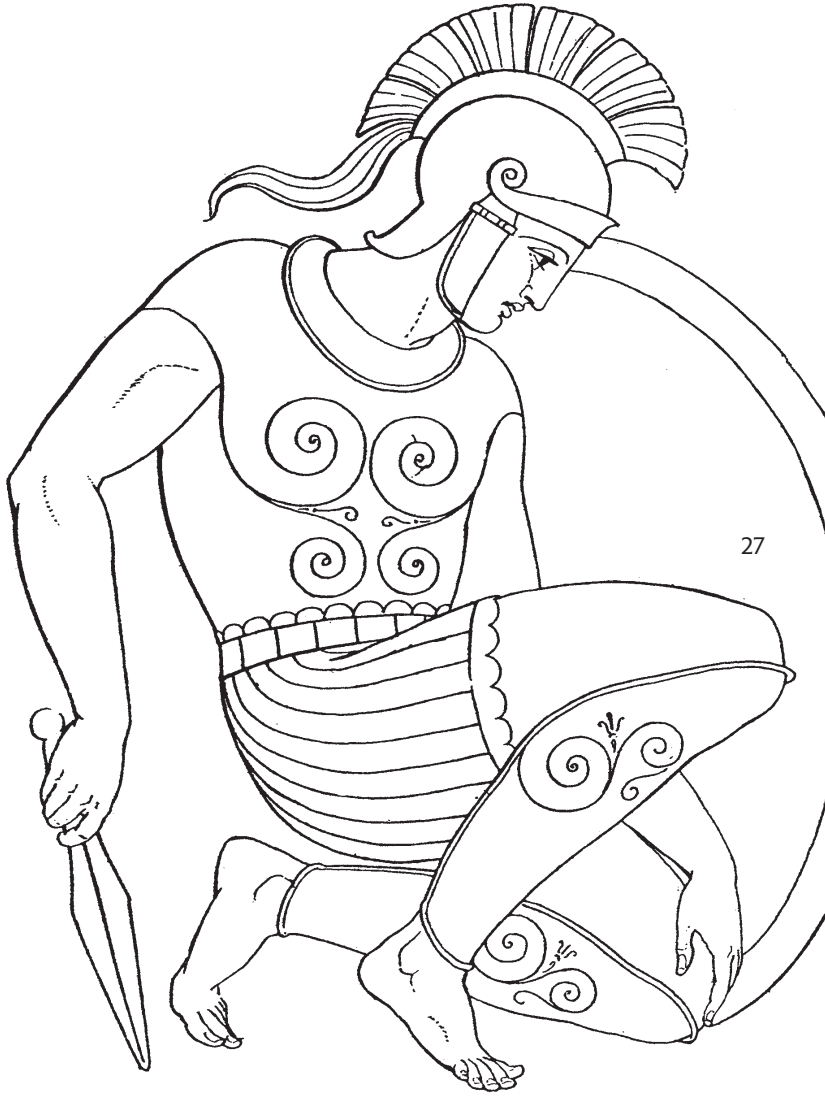
- **Helmet** (-1 to missile attack rolls)
- **Breastplate** (-1 to melee attack rolls)
- **Greaves** (-1 to position rolls)

Make a note of your **armor die** in the space provided on your hero sheet. The die size for your armor depends on how many pieces of armor you wear. 1 piece = d6. 2 pieces = d8. 3 pieces = d10. (The armor die is explained on page 52.)

That's it. Your hero is ready for the *agon*.

HERO CREATION SUMMARY

1. Choose your **name** and **lineage**. If you are mortal, your name die is d6. If you are half-divine, your name die is d8, and you start with eight levels of Fate.
2. Choose your **heroic trait**. Make a note of the bonuses you get on your hero sheet.
3. Determine your starting **ability** ratings. Each ability starts at d6. You may raise the die size of one ability by lowering the die size of another ability in the same group. You also get two bonus levels to place where you want.
4. Choose your **god** and note his or her favored abilities. You start with 7 boxes of divine favor. Put an X mark in the remaining boxes.
5. Choose your **weapons**. Choose one missile weapon and three melee weapons. Write down the dice and range for each weapon on your hero sheet.
6. Choose your **armor**. If you wear a piece of armor, put an 'x' in the little box for that piece of armor on your sheet. Write your armor die in the space provided. (1 piece = d6. 2 pieces = d8. 3 pieces = d10.)



ACHIEVEMENTS

There is one more thing to do before you and the other players finish your characters and start the game: **Achievements**. These are moments in your hero's life—flashbacks—when your hero distinguished his or her self.

The point of the achievements is threefold:

1. To showcase little scenes of the lives of the heroes before they were blown to these strange islands far from home.
2. To establish the competitive nature of the relationships among the heroes.
3. To establish a network of oaths between the heroes.

The last one is probably the most important. The heroes have been comrades in arms for some time, and they literally owe each other their lives many times over. During the achievements phase, we'll see exactly how and why.

Each player gets a turn to do achievements. When it's your turn, you'll have one contest against each of the other heroes. Pick the first hero you want to challenge and name an ability. Then the Antagonist will describe a scene from your past (something during the war is always good) that features the two heroes in a desperate situation that involves the chosen ability. You and the other player will each roll Name + Ability. The player that gets the highest result wins (if you tie, roll again). The winner receives one **oath** from the loser. Oaths are described in detail on page 70, but briefly, an oath is a promise of future aid. If you have an oath from another hero, you can call on that hero for assistance in the future, and they can't deny you.

The winner will write the losing hero's name on one of the lines under "Oaths" on the hero sheet. Finally, you get to describe how your hero got out of the desperate situation using the chosen ability. If your hero won the contest, then you can describe how your mastery of that ability saved the day. If your hero lost the contest, then you should describe how the other hero helped your hero in a significant way.

You'll repeat this challenge procedure against every other hero (pick a hero, name ability, Antagonist sets scene, roll contest). Then your turn is over and the next player gets a turn to challenge every other hero. Once each player has taken a turn, the achievements phase is over. At the end, each hero should have oaths with everyone else.

Here are a few simple examples of achievements and their outcomes.

Featured hero: Aleta

Scene: Talos has been captured by Stygian soldiers. Aleta has gone to rescue him…

Ability: Cunning

Winner: Talos (Aleta owes him one oath)

"Talos used a clever trick of his voice to distract the Stygians while Aleta silently crept behind them. She freed Talos from his bonds and the two of them joyfully slaughtered those that would have made them slaves."

Featured Hero: Talos

Scene: Talos is surrounded by spearmen while fighting on the beach of Ilion…

Ability: Spear

Winner: Aleta (Talos owes her one oath)

"Talos avoided the rushing spearmen at the last second, but he was caught in their pincer movement and surrounded. Death would have been certain if not for Aleta's brave solo charge into their ranks, which fired Talos's heart and gave him the strength to carry the battle forward."

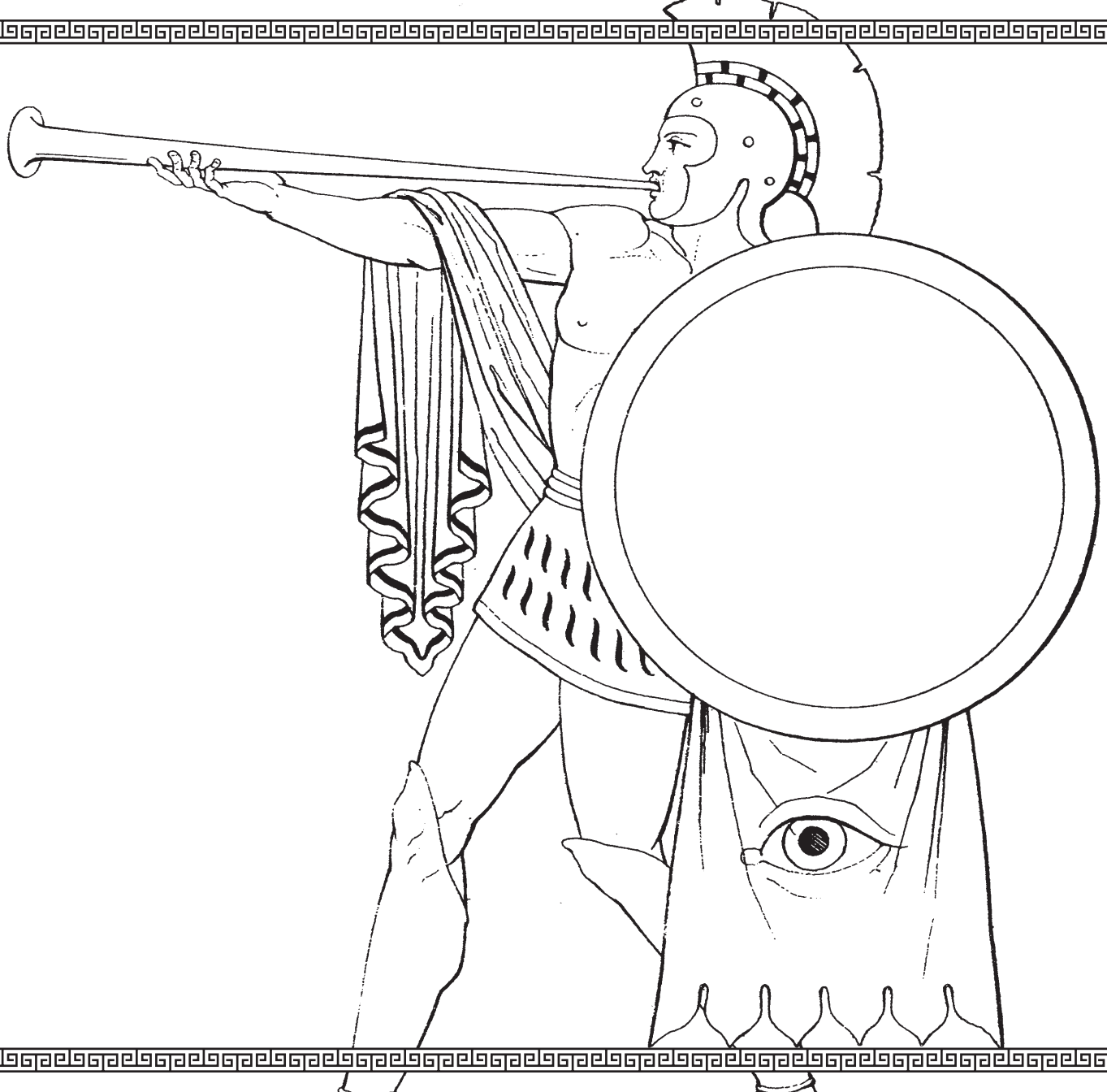
Featured hero: Eurylochus

Scene: A young man is about to be sacrificed to heathen gods because he failed to impress the king with his song. Eurylochus offers to take the boy's place and plays a song of his own to win the king's favor…

Ability: Music

Winner: Aleta (Eurylochus owes her one oath)

"Eurylochus played for the king, but the old man was displeased by the song. The sacrifice would have gone ahead as planned had Aleta not intervened. In a clear voice, her song of victory rose to the heavens and softened even the stony heart of the great king. Without pause, Eurylochus added the strains of his lyre to her song, adding to her glory without thought for himself."



PART THREE
CONTESTS

Tho' much is taken, much abides; and tho'
We are not now that strength which in the old days
Moved earth and heaven; that which we are, we are;
One equal-temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

—Tennyson, ULYSSES

Stranger though he was, he knew no fear on finding himself single-handed among so many, but challenged them to contests of all kinds, and in each one of them was at once victorious, so mightily did Athena help him.

—THE ILIAD

Agon is a game. Like most games, it has a system to determine who wins and who loses. This system revolves around **contests**, which are resolved by rolling the dice. It is by winning contests that a hero achieves glory and becomes a legend, which is how you win the game. So, clearly, contests are the key to the game. What is a contest, and how do you resolve one? Let's find out.

First, a contest occurs in the game when two or more entities have a conflict of interest, or when one entity seeks to gain an advantage over another. (I use the awkward word "entities" because a contest can occur between a hero and a river just as easily as it can between human beings.) The outcome is in doubt, so we have a contest to determine what happens next.

Here are some sample contests:

> Aleta wants to sneak into the cave of the Serpent Men. The Serpent Men guard against people sneaking into their caves.
>
> Eurylochus wants to slay the Golden Boar of Ion and take its tusks. The Golden Boar wants to stay alive, and slay any hero foolish enough to come near.
>
> Talos wants to decipher the ancient glyphs in the ruins of Nomos to find out secrets about the Stone of Songs. In this case, Talos's opponent is the abstract entity "the ancient glyphs," which "want" to remain secret.

During play, the players take the side of their heroes, and the Antagonist takes the side of abstract entities and living opponents.

The following are *not* contests:

> Aecheus wants to stop on the trail and have a drink before continuing to the shrine of Athena. There's no conflict of interest here, and Aecheus isn't seeking an advantage of any kind.

> Callia wants to slip unnoticed into the shrine of Athena. No one at the shrine bothers to watch for intruders, since it's open to all. Callia gets in uncontested—no roll needed.

Both of the non-contests above can easily *become* contests, with just a slight tweak of the heroes' goals.

> Aecheus is stopping on the trail because he knows that Lynceus is in a hurry to get to the shrine. Aecheus wants to annoy Lynceus so he'll get angry and be easier to manipulate later. Since Aecheus's player is trying to gain an advantage over Lynceus with his action, this is a contest.

> Callia is sneaking into a public temple because she wants to hide there until nightfall and then ambush the high priest in his chambers. This is a different matter. Getting into the temple unnoticed is simple, but Callia is trying to gain an advantage over the high priest for when she attacks him later. We have a contest. The ambush itself will also be a contest since it's definitely a conflict of interest with the high priest, who certainly doesn't want to be assaulted in his private chambers.

GOALS

As you can see, the **goal** of the acting character is very important when determining which actions call for a contest roll and which do not. "What's your goal here?" is a question the Antagonist will ask a lot (at least until the players get used to stating goals when their heroes take action). If a goal conflicts with the interests of another entity, or creates a clear advantage for the hero, then it's time to roll a contest.

A goal can be broad and vague, like, "I want to win the trust of the Hundred Swords mercenaries," or very specific and concrete, like, "I want to capture a Black Wind mercenary and bring him as an offering to the Hundred Swords camp, so they'll trust me." In either case, it's the job of the Antagonist to take the goal and use it to set up a scene in which the hero (or heroes) can start taking action to achieve it.

Broad goals give the Antagonist more leeway in determining the contests involved in achieving them. Contests will crop up organically as the heroes pursue the broad goal.

Specific, focused goals give the players a little more input into the nature of the contest, by steering the action towards certain abilities. This is a key player skill, in fact. By framing goals and actions a certain way, a player can attempt to guide the Antagonist into creating contests that favor the best abilities of their hero. In the "capture" scenario, above, the player is pushing the action towards a battle or some kind of trickery to abduct an enemy. The player could have been even more specific if he or she wanted, saying something like, "I want to scout the Black Wind camp and when one of them goes off alone, we'll surround him and force him to surrender peacefully." This more obviously sets the stage for abilities like Cunning and Orate, as opposed to combat, depending on how the contests go.

SET THE SCENE

Once a player sets a clear goal, the Antagonist will set the scene where the action will take place. It's not always necessary to "play out" all of the intervening moments to get the heroes into the scene where they can act on their goals. The Antagonist can just "cut to the action" in the way that a movie would. Aggressive cutting like that can keep the pace of the game high—as long as a cut doesn't skip over so much action that it's confusing to the players. Continuing the "capture" example, above, the Antagonist sets the scene for the scouting and ambush goal:

> "You're on a high ridge overlooking the Black Wind camp. There are more of them than you thought there would be—about forty or fifty of them. Your hiding place on the ridge is pretty good, but they do have lookouts. Let's have a contest to see how well you can creep around and scout the camp without being spotted, using the Cunning ability. If you fail, the lookouts will be too good, and you'll be at a disadvantage for any ambushing you want to do."
>
> The Antagonist has created the first contest for this goal, which is a contest of advantage that will affect the capture contest coming next. Either the heroes will win the advantage with their careful scouting, making the capture easier, or the mercenaries will win the advantage with their lookouts, making a capture harder.

When the Antagonist sets the scene, she describes the environment and the characters that are there. It's okay to describe things the heroes might not be aware of, like hidden enemies. This can sometimes heighten the tension of a scene, like it does in a movie when you see something that the main characters of the movie don't. ("Don't go into the basement!") Since there will always be a contest involved to gain any advantage or act against the heroes, no one loses anything by "out of character" revelations like this. The Antagonist can do similar things with NPCs that are lying, or trying to act brave, or other stuff "hidden" from the heroes. It's fun to say, "Oh, this guy is totally lying through his teeth. Let's have a contest to see if Aleta is fooled or not." Players will often fight tooth and nail to win a contest like that ("No one makes a fool of me!") since they have more information to go on. Contests set up in a vacuum can fall flat. The more context that the Antagonist can create when establishing the scene, the better.

The one exception to this full disclosure is the specific abilities and powers of NPCs. The heroes have to win contests to find out things about an enemy's powers or ability ratings, so the Antagonist shouldn't spill the beans on that stuff for free.

ESTABLISH THE CONTEST

After the scene is set, the players are free to have their heroes take action. This is as simple as saying what the heroes are actually doing, in the moment, and how this relates to the goal. Often this will already be obvious, based on how the players

described the goal to begin with. If it was very specific, the action of the heroes will be easy to establish. If the goal was vague, then the players and Antagonist will probably do more back-and-forth narration of who's doing what and where until a contest point is reached. Once the action of a hero (or the hero band) conflicts with another entity or angles for an advantage, the Antagonist pauses the action and establishes the contest.

Participants

First, establish who is acting in the contest. Again, this is usually obvious given the actions taken by the heroes and the NPCs. However, given the competitive nature of the game, other players may want to get their heroes in on the action even if they aren't obviously involved. This is perfectly okay. Once the Antagonist calls for a contest roll, *any player* may participate in the contest simply by describing how his or her hero gets involved. Even if that hero wasn't present in the scene a moment ago, they can show up just in the nick of time and jump in to the contest. A character could even act from a distance and still be involved, depending on the nature of the contest. The exact physical positions of the characters aren't as important as the goals involved.

Parameters

Next, the Antagonist should articulate the parameters of the contest. In other words, what happens if you win or lose? The players have some input here, too. If their goal is to gain some advantage, they should say so. Advantages have specific meaning in the rules (see **Advantages**, below). Otherwise, the Antagonist has the final say on exactly what is at risk in the contest. Winning a contest always carries a concrete benefit: either an advantage or a tangible outcome ("You capture him.") or both. Losing a contest gives some tangible benefit to the enemy: an advantage for them, a tangible outcome ("They capture you.") or a future disadvantage for the heroes.

Contests in the game are almost always reciprocal. If you try to gain an advantage over someone and lose, they gain an advantage over you. If you try to ambush someone and fail, they turn the tables and ambush you. The Antagonist should try to establish the parameters of each contest so there are no "nothing happens" results.

At this point, after hearing the parameters, the players can back out of the contest and try to regroup, by tackling the problem later, in a different way.

CONTEST TYPE

Before the dice come out, the Antagonist decides what type of contest to have. There are two types of contests: **simple contests** and **battles**.

A simple contest, as its name implies, is quick and easy. It's resolved by one roll from each participant. The outcome is determined quickly, and play continues to the next goal and contest.

A battle, on the other hand, is a more elaborate contest, consisting of many rolls from every participant before the outcome is determined. A battle can be physical combat, but

it can also be any other kind of extended contest, like a chase or argument. (Battles have special rules and are explained in detail in Part Four, starting on page 43.)

The type of contest chosen by the Antagonist determines how much the action will "zoom in" on a given contest. A simple contest is fast and easy, and keeps the pace of the game high—zipping right along to the next goal and contest. Because a simple contest is so quick and, well, simple, the action isn't usually as detailed or embellished as a battle. By having a battle contest, the game "zooms in" and captures the specific actions of the characters—the swing of a sword, the sting of an insult, the steely gaze that strikes fear in the enemy. Choosing the contest type is a matter of choosing what is right for the pace of the game.

Hubris

The players have a special ability in the game that the Antagonist does not. After rolling in a simple contest (win or lose) any player has the option to "invoke *hubris*." This is a colorful way to say that the player may turn a simple contest into a battle. The action zooms in to the contest, and it's played out in greater detail. The losers of the simple contest are disadvantaged when going into the battle, however. Before the battle starts, every loser takes a **wound** for each victory the enemy had over them in the simple contest. See the rules for wounds and battle in Part Four, starting on page 43.

Defeating NPCs

A named NPC cannot be permanently defeated with a simple contest. Only by winning a battle can the heroes get rid of a named NPC for good. A named NPC can *seem* to be defeated in a simple contest (left for dead, tossed into hades, etc.) but the Antagonist can bring them back again and again until they are ultimately defeated in a battle contest.

SIMPLE CONTESTS

A simple contest is resolved by one roll from each contestant. The highest result wins, and proves that character the best. In the case of a tie, the aggressor wins. The aggressor is the character (or group) whose actions triggered the contest.

Each participant rolls Name + Ability. The Antagonist will name which ability to use, based on the actions taken by the aggressor to trigger the contest.

Opposition

The Antagonist will roll dice to oppose the heroes. If there's no specific, named character acting against the heroes, the Antagonist will simply roll 2d6 to represent the general difficulty of the heroes' actions. The Antagonist also has the option to increase the size and/or number of the dice rolled in opposition by spending **Strife tokens**. (see **Strife**, page 77).

If the heroes are acting directly against an existing character in the scene, then the Antagonist will roll the Name + Ability of the opposing character, instead of 2d6. Some examples will make this clear:

Ed participates in a simple contest of Lore, to study an ancient tablet and find out about the Cyclops of Taramos. Ed will roll Name + Lore for his hero, and the Antagonist will roll 2d6 in opposition.

Tony participates in a simple contest of Music, to lull the savage Serpent of Ilios (and gain an advantage against it). Tony rolls Name + Music, while the Antagonist rolls Name + Spirit for the serpent to resist.

The Antagonist calls for a simple contest of Grace as the heroes walk through a mountain pass: the heroes must avoid a rockslide or be hurt. All of the players roll Name + Grace, while the Antagonist rolls 2d8 (having paid for bigger opposition dice with Strife tokens).

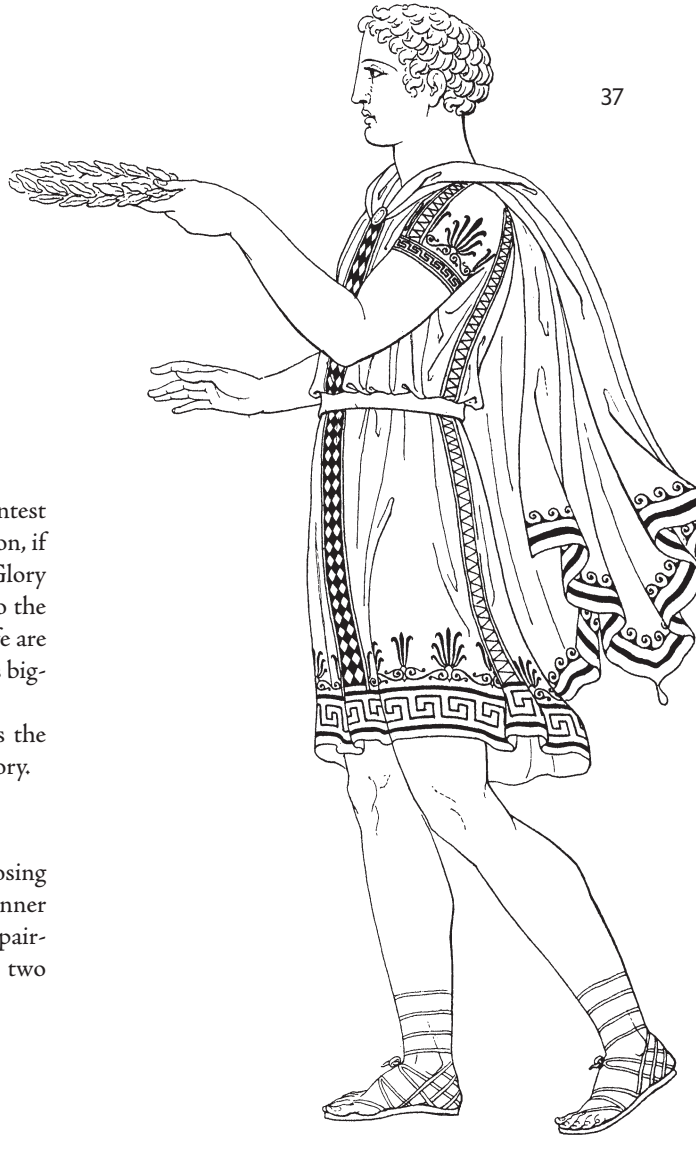
REWARDS

Each contest roll is a chance to win glory for your hero. If you win a simple contest (i.e. you roll higher than the opposition) you earn one point of **Glory**. In addition, if your character gets the highest result on your side of the contest, you get extra Glory (even if you lose, you're still the best on your side). This extra Glory is equal to the amount of Strife the Antagonist spent on the contest, plus one. Glory and Strife are explained fully in Part Five, starting on page 75. Basically, if the Antagonist rolls bigger dice against the heroes, the highest-rolling hero wins more Glory.

If multiple heroes participate in one contest, only the highest roller gets the extra Glory. If two or more heroes tie each other, then no one gets the extra Glory.

LOSS & IMPAIRMENT

If your result is lower than the result of the opposition, you lose the contest. Losing a simple contest results in **impairment** equal to the number of **victories** the winner has over you. When an ability is impaired, it loses one die-level per point of impairment. So, a d10 ability with 1 level of impairment would be a d8. A d8 with two levels of impairment would be a d4 (d8 > d6 > d4).



Marking impairment (2 levels):



The ability is currently d4 (d8 minus 2 levels)

There are little boxes next to each ability on the hero sheet. Mark a box for each level of impairment that ability has suffered. Leave the full, normal rating written in the larger box. When you remove impairment, simply erase the marks.

If you take multiple levels of impairment from one contest, the first level must go to the ability you used in the contest. Any additional impairment can be placed on any abilities you choose.

Harmful Contests

The Antagonist has the option to make a simple contest **harmful**. A harmful contest deals one wound per victory to any character who fails it (see **Wounds** on page 52). Failing a harmful contest also causes impairment, as normal. A harmful contest is worth one extra Glory to the highest-rolling hero.

CREATIVE ABILITIES

You may add dice to any roll by using one or more extra abilities. Simply narrate how the extra abilities help you with the task at hand, and then include those extra dice in your roll. However, every extra ability you roll is impaired by one level after the roll.

> Wilhelm wants to use his hero's Cunning to help her win a foot race. He adds the d8 Cunning die to the Name + Athletics dice and describes how she uses a shortcut to take the lead. Wilhelm's hero also has the Heroic Trait "Clever-Eyed", which gives a +2 bonus to rolls involving Cunning, so he gets that +2 bonus for this roll as well. After the roll, his hero's Cunning die is impaired and becomes d6.

Helping

You may also use creative abilities to help another hero. Simply narrate how you are using your ability to help the other hero, and then give your ability die to the player you are helping. The player rolls your ability die along with her own dice and can use it as normal. After the helping die is rolled, your ability is impaired by one level.

When you help another hero in this way, they immediately owe you an **oath**. See **Oaths**, page 70.

Heroic traits apply as normal to creative ability rolls and to helping rolls. You can add creative ability dice before or after you roll your other dice. In other words, you can make a roll as normal, and then decide to add creative ability dice after you see how well you did.

ADVANTAGES

Many simple contests will be used to gain an advantage over an enemy, or to neutralize an advantage they have over you. The winner of an advantage contest gains a bonus die to future rolls against that enemy, based on the type of advantage gained. The bonus for an advantage is 1 die-size per victory from the advantage contest, up to d10.

Victories	Advantage Die
1	1d6
2	1d8
3	1d10

An advantage lasts until it is neutralized by action in play or by Strife spent by the Antagonist. An advantage die may be added to one roll during a contest (simple or battle).

For example, the heroes might try to ambush an enemy, to gain a bonus against that enemy in the ensuing battle. Or, the heroes might spend time scouting a location, to neutralize the advantage of an enemy who knows the area better than they do.

Advantage contests are reciprocal. The winner gains the advantage, even if they didn't trigger the contest. So when the Antagonist has a tribe of cultists spring out of the shadows to ambush the heroes, there's a chance that the heroes will win and turn the tables on the ambushers, gaining an advantage for the battle.

The Antagonist is allowed to create NPCs that start with d8 advantages, by spending Strife. For example, a tribe of centaurs might start the game with the advantage, "Swiftest on the plains of Illios." This would give the centaurs a d8 bonus die to one roll in any contest where that advantage applied, until a character took action to neutralize that advantage (by finding even faster mounts blessed by the gods, for example).

TRYING AGAIN

A standard simple contest cannot be attempted again unless the situation has changed in at least two significant ways—different time, different place, different action and ability, or different characters involved. Failure means that the hero fails to achieve the goal of the contest.

Obstacle Contests

Some contests aren't pass/fail situations, however. Imagine a scene where the heroes have to cross a raging river. It would be boring if the heroes were blocked at the river for the rest of the game, so instead of a pass/fail kind of contest, the Antagonist can create an **obstacle contest**. The river is an obstacle in the heroes' journey, but it won't completely halt their progress. Each of the heroes will roll in the contest to cross the river. Failure means impairment (or wounds, if it's a harmful contest) but the hero still gets across to the other side regardless. The players and the Antagonist might want to describe how a hero who fails gets banged up or sidetracked by the obstacle before making his or her way around it.

Stealing the Horn of Pelios

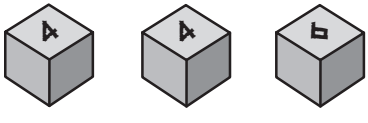
The heroes are sneaking into the Temple of Apollo to steal a sacred relic. They knew it was going to be tough, so they first had a simple contest of Lore to learn where the Horn is kept in the temple and who guards it, giving them an advantage die to their roll to steal it. Phil and Wilhelm won d8 advantage dice (two victories), but Cara only won a d6.

Phil gets an 8:



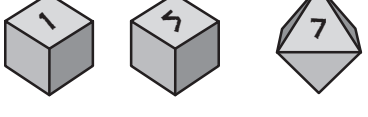
Name Cunning Advantage

Cara gets a 6:



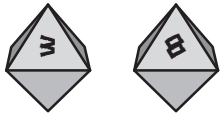
Name Cunning Advantage

Wilhelm gets a 7:



Name Cunning Advantage

The Antagonist gets an 8:



The Antagonist has made this contest more difficult by spending Strife. As a result, this contest is worth 3 Glory to the hero who rolls the highest.

Outcome:

Phil's hero gets the Horn. He tied the Antagonist, and he's the aggressor here.

Phil wins 1 Glory for beating the Antagonist, and an extra 3 Glory for being the highest-rolling hero vs. a 2d8 contest.

Cara and Wilhelm lose to the Antagonist, so their heroes each take 1 level of impairment to Cunning.

What happens to the losers?

They're probably detected by the guards and chased away, while Phil's hero slips in and steals the Horn. Or some other sequence of events could occur. With a simple contest, the group can elaborate on the outcome after the roll and decide together exactly how the scene plays out, based on who won and lost, and by how much.

The Heroes Versus the River

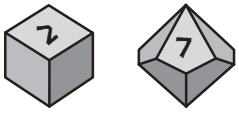
The heroes have to cross a very dangerous river. The Antagonist calls for a harmful obstacle contest of Might to safely cross the raging waters.

Phil gets a 7:



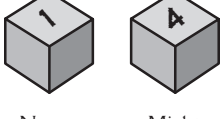
Name | Might | Cunning (creative ability)

Cara gets a 9:



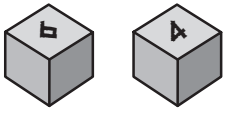
Name | Might (+2 for heroic trait)

Scott gets a 4:



Name | Might

The Antagonist gets a 6:



Outcome:

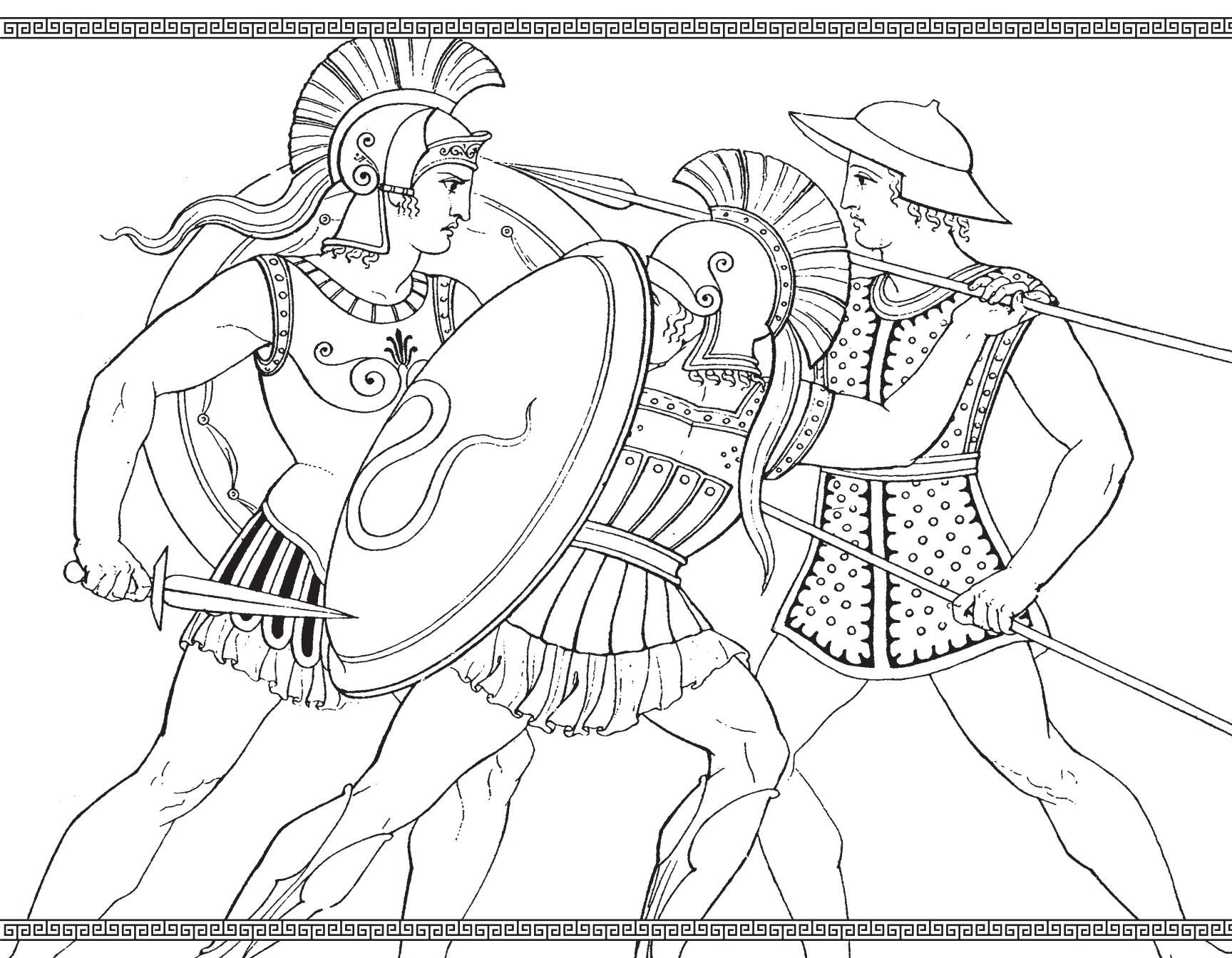
Phil and Cara's heroes cross the river safely.

Phil wins 1 Glory for beating the Antagonist. Cara wins 1 Glory for beating the Antagonist, and an extra 2 Glory for rolling highest among the heroes vs a 2d6 harmful contest.

Scott loses to the Antagonist. The Antagonist has 1 victory against Scott, so his hero takes 1 level of impairment to his Might and 1 wound.

Does Scott's hero make it across the river?

Since this is an obstacle contest, yes. Scott's hero isn't "blocked" at the river. All of the participants are free to help describe exactly what happens to Scott's hero due to his failure. He might be knocked against a rock and badly bruised before hauling himself onto the far shore. Or, maybe he's swept into an underground cavern and has to slog his way back to the surface over several hours of exhausting effort.



PART FOUR

BATTLE

When the two sides closed with each other
They slammed together shields and spears—
Rawhide ovals pressed close, bronze thoraxes
Grinding against each other, and the groans
Of men being slain and the cries of those slaying
Hung in the air as the earth ran red with blood.

—THE ILIAD

A **battle** is a contest that is resolved over many rolls. A battle is usually a physical fight with swords and spears, but it can also be an extended athletic contest like a race, a riddle-guessing game against a sphinx, or even a test of wills between two characters. The battle rules are used for any extended, complex contest. Think of a battle as a series of connected simple contests all related to the same goal.

The first part of this chapter will deal with physical combat using actual weapons. Once you learn that, the rules for more abstract battles will be easier to understand.

EXCHANGES

Each set of rolls in a battle is called an **exchange**. During an exchange, the combatants will take turns maneuvering, attacking each other, and defending themselves. Once all of the combatants have taken their turns, an exchange ends. Then there's a period between exchanges—called a **break**—when combatants can change their weapons, call a truce, or run away. Then the next exchange begins and all the combatants take turns acting again. The battle continues like this—exchange, break, exchange, break, etc.—until one side is defeated, surrenders, or flees. Or until both sides decide to stop the battle.

During an exchange, combatants will roll dice for three different types of actions: **position**, **attack**, and **defense**. Position rolls happen first, followed by attack and defense rolls.

POSITION

At the beginning of each exchange, all the combatants roll for position. The position contest determines the relative placement of the combatants on the battlefield, in an abstract way. When you out-maneuver the enemy with a good position roll, you can gain the upper hand. The goal is to put your hero in a position where his or her weapon is most effective, while the weapons of your enemies are least effective.

Starting Range

Before the battle begins, the starting range for the battle is determined by the terrain and visibility of the location, as decided by the Antagonist, using the table on the next page.

If the heroes want to set the starting conditions for the battle (by luring enemies into a trap, for example) they can call for a simple contest of Cunning before the battle to see who has control over where the fight will take place.

After the starting range is determined, place a counter for each combatant on the **range strip**. Place the heroes in one range band, and the enemies in the other—at the proper starting distance.

Position Roll

Each combatant rolls **Name + Athletics**. Then, acting in order from **lowest** roll to highest, each combatant may move itself **or** one other unit by one range band. You may only move a unit if it rolled lower than you in the positioning contest.

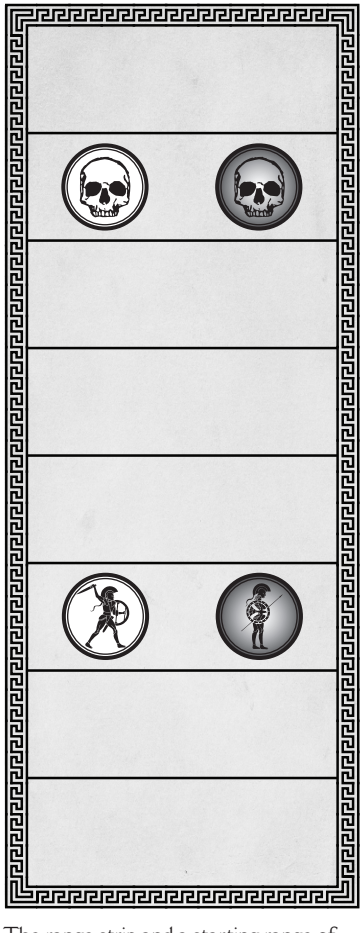
The positioning system is not meant to be "realistic" in any way. It's a very abstract way to capture the swirl and flow

Starting Range Table

	Bright	Dim	Dark
Open exterior	7	6	5
Rugged exterior	6	5	4
Dense exterior	5	4	3
Large interior	4	3	2
Small interior	3	2	1
Cramped interior	2	1	0

of the battlefield where combatants are rushing at each other, creating openings, feinting, falling back, and threatening spaces with their weapons. Think of the positioning rolls as a test of battlefield awareness and good reflexes.

An extended example of position rolls follows on the next two pages.



The range strip and a starting range of 4—two Skeletons vs. two Heroes

POSITION EXAMPLE

After the position rolls, the order is (from lowest to highest):

1. White Skeleton

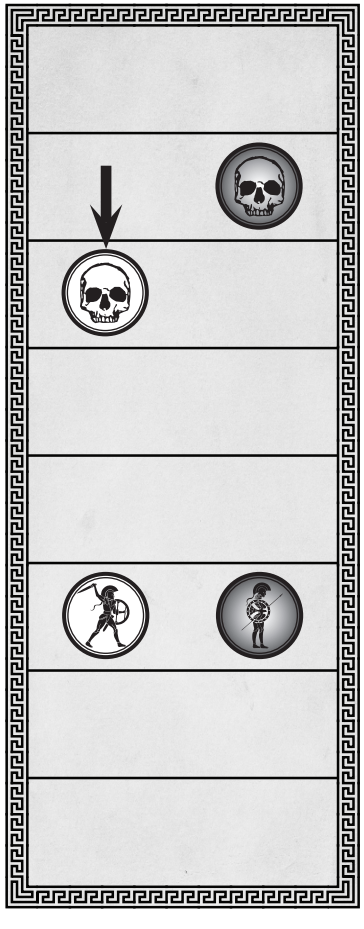
2. Gray Hero

3. White Hero

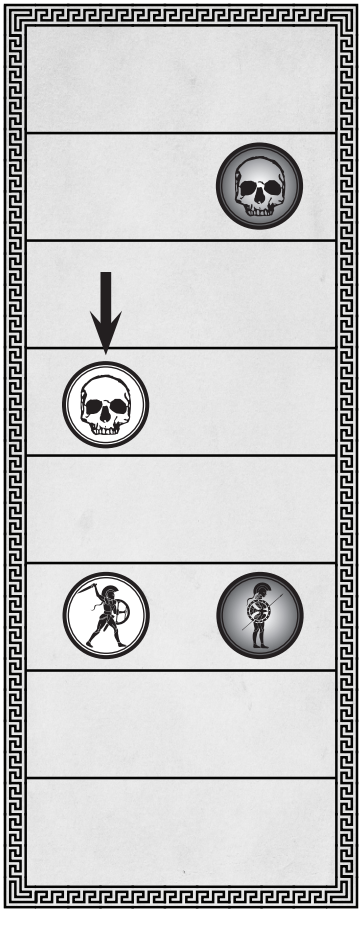
4. Gray Skeleton

The White Skeleton is the lowest, so it doesn't get to position anyone and it decides not to move itself.

The Gray Hero goes second. He can move any opponent that he beat, which in this case is only the White Skeleton. He moves it one range band closer.

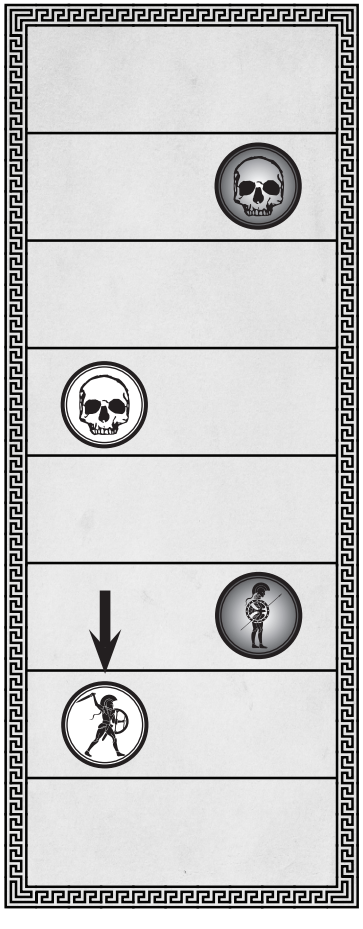


Then the White Hero goes. He can also move the White Skeleton, so he moves it closer again, to get it into spear range.

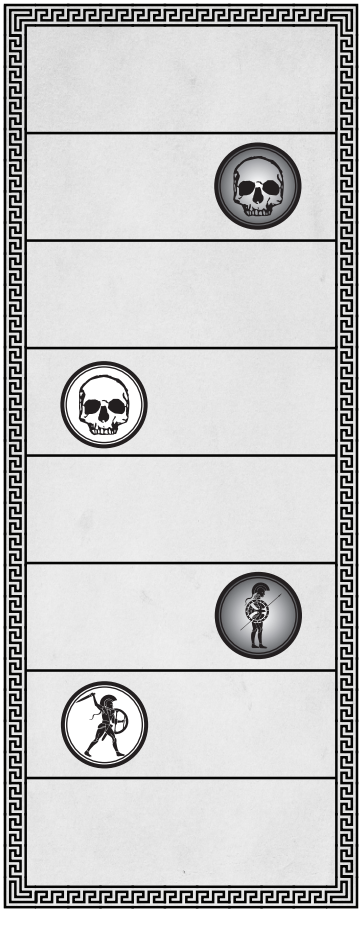


Finally, the Gray Skeleton gets to position. It decides to push the White Hero away one band, putting him into bow range (5,6).

The Gray Skeleton could have moved itself back one range band, to be in bow range against both heroes, but by moving the White Hero away instead, it helps the White Skeleton.



That leaves us with our final positions before the action starts for this exchange. The Gray Hero has the White Skeleton in optimal spear range, and the Gray Skeleton has the White Hero in optimal bow range. The White Hero doesn't have a bow, but he can hurl javelins at the White Skeleton.



Glory or Teamwork?

The position system often gives a player an interesting choice: do I move the enemy so I have optimal range for my own attacks, or do I move the enemy so several of the other heroes can attack it, too? This is by design. Part of the fun in AGON comes from the tension between the heroes' quest for personal glory and the need for them to work together.

BATTLE DICE

Before the exchange starts, you'll gather the dice you need for the battle. You'll need your **weapon** dice, one **ability** die, and your **name** die.

These dice will be divided between your left hand and your right hand. The dice in your left hand represent your defense, and the dice in your right hand represent your attack. If you don't want to actually hold your dice in your hands, there's space for your "left hand" and "right hand" dice at the bottom of the hero sheet. Just place the dice there for now.

You always assign your battle dice before you make position rolls.

Weapon Dice

In battle, your weapons are your life. After the starting range is determined (but before position rolls) the combatants arm themselves for the fight.

To arm your hero, you put dice into your hands. The dice represent your hero's weapons. You will hold them as your hero holds her weapons. See the weapon descriptions on the next page.

Ability Die

Choose **one** of your battle abilities to use during this exchange. The ability you choose must correspond to a weapon you are wielding. Place the ability die in the same hand that holds the dice for that weapon.

So, if you used your Shield ability, you'd put your ability die in your left hand, with the weapon die for the shield. If you used your Sword ability, and had a sword in your right hand, you'd put your ability die in your right hand. If you used your Spear ability, you could put your ability die in either hand, since the spear weapon dice go in both hands.

Your Name

Finally, you add your name die. It can go in either hand.

WEAPONS

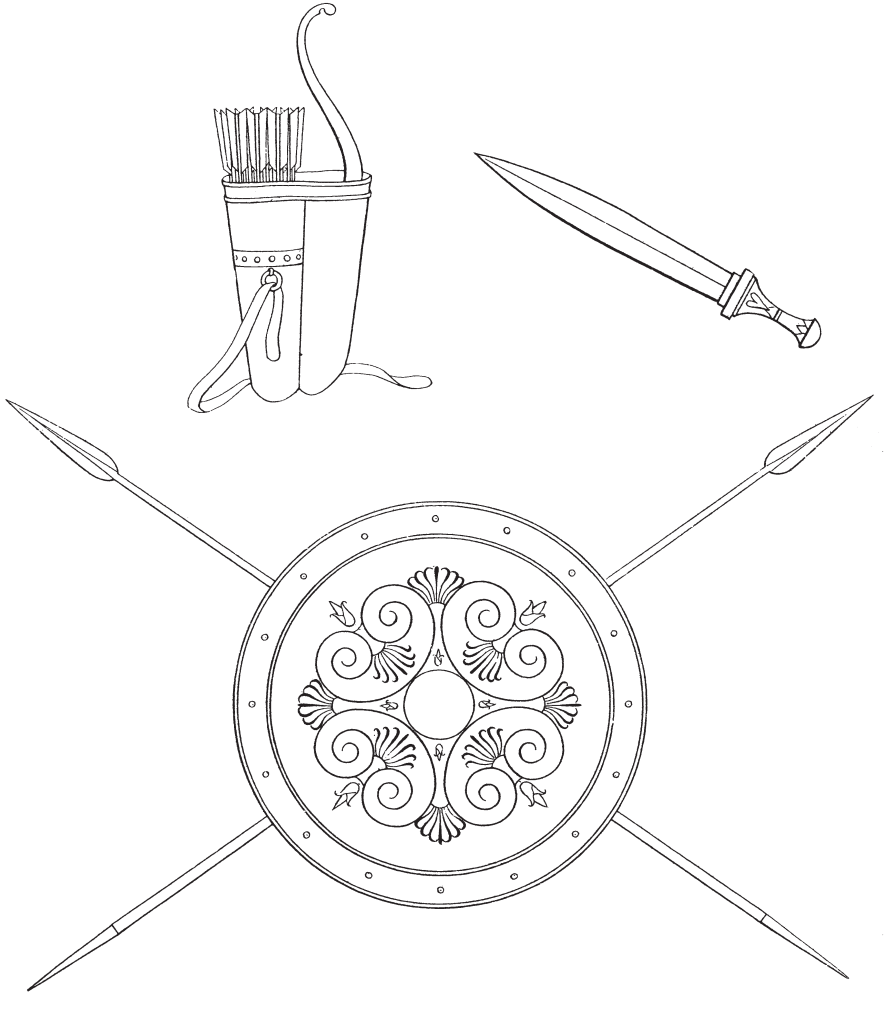
Bow 1d8+1 Range: 5, 6
Put the bow die in your right hand. If you use a bow, you cannot have any weapon dice in your left hand.

Javelin 1d6+1 Range: 2-4
The javelin is the least powerful weapon but it is useful at many different distances, making it very versatile. The javelin die can be used in either hand.

Shield 1d8
You hold your shield die in your left hand.

Spear 1d8 1d6 Range: 2
You hold your spear in both hands. Put the d8 in one hand and the d6 in the other (left for defense, right for offense). You may swap the positions of the dice at any time before you roll. You may use a spear and shield at the same time.

Sword 2d6 Range: 1
You hold your sword in one hand. Put the 2d6 in the hand that holds the sword. One of your sword dice may be moved to your other hand. You may decide to combine or split your sword dice at any time before your roll.





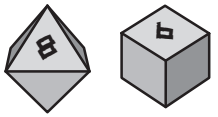
BATTLE DICE EXAMPLE

Cara's hero is fighting with a shield and a spear. First, she places her shield weapon die (d8) in her left hand. Then she divides the spear weapon dice (1d8 1d6) between her hands. She decides to put the d8 on attack and the d6 on defense.

Next, Cara adds her ability die. She decides to use her Spear ability (d10). She places this die in her right hand, for attack.

Finally, she adds her hero's name die (d8). She decides to put her name in the right hand, for attack.

LEFT HAND



Shield Spear

RIGHT HAND



Spear



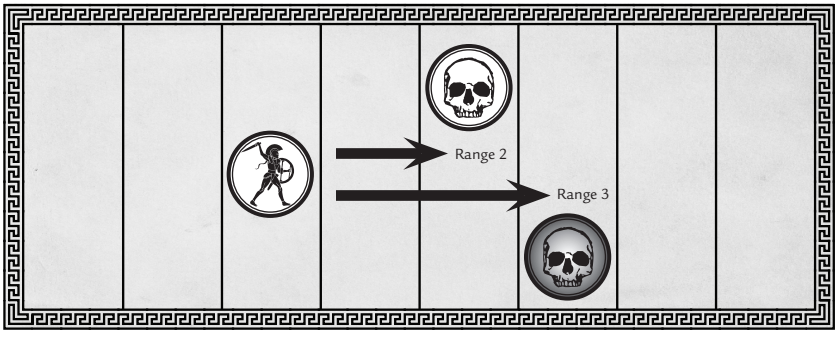
Spear ability



Name

Range & Order of Action

The **range** of a weapon represents the distance at which it is most effective. If the number of range bands from your hero to an enemy is equal to the range of your weapon, then the enemy is said to be at **optimal range.** Your weapon is most effective at this distance and less effective at other distances.



The hero is in optimal range with his spear against the white skeleton.

Combatants act in order of weapon range and position. The shortest-range weapons, swords, go first as a group. Within that group, the combatants at optimal range act first. If two characters are tied for position (they're both using swords and are both at range 1, for example) then the warrior with the higher ability die goes first. If there's still a tie they act simultaneously. Then, combatants in that weapon group who are one range band out of optimal position get to act. Then, combatants two range bands out of optimal position.

Next, the longer-range weapons act, in order: Spear, Javelin, Bow. Within each weapon group, combatants act in order of position, then ability rating if there's a tie.

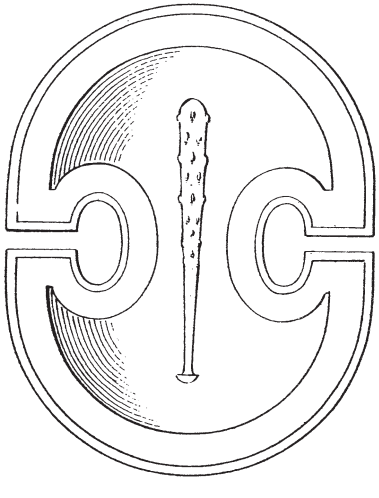
Weapon Combinations

Just to be perfectly clear, here are the possible weapon combinations a hero can use during an exchange:

Left: Shield/Spear	Right: Spear
Left: Shield	Right: Sword
Left: Shield	Right: Javelin
Left: Sword	Right: Sword
Left: Javelin	Right: Javelin
Left: Javelin	Right: Sword
Left: Sword	Right: Javelin
Left: None	Right: Bow

Of course, a hero may also wield a single sword and no shield, a spear and no shield, or a single javelin and no shield, if you wish.





ATTACK

When it's your turn to act in the exchange, you may attack one enemy. To make your attack, roll the dice in your right hand. If your attack result equals or exceeds the defense result of the target, you hit.

If your target is in optimal range for your weapon, you roll dice normally. If the target is one range band outside optimal (either closer in or farther away), you suffer a -2 penalty to your attack roll. If your target is two range bands outside optimal range, you take a -4 penalty to your attack roll. If your target is more than two range bands outside your range you cannot attack with that weapon.

Each victory you roll for your attack equals 1 wound to the target **–or–** +1 to your next position roll **–or–** -1 to your target's armor roll. You decide how to apply your victories.

DEFEND

Each time your hero is attacked, roll the dice in your left hand. If your result is higher than the result of the attacker, you avoid the attack. Every victory you roll on defense during one exchange gives you +1 to your next position roll. I like to keep some counters handy (like pennies) and then take one for each position bonus I get during the exchange. When the next position roll comes up, I "turn in" the counters for my bonus.

Armor

Armor helps by deflecting damage from attacks that hit your hero. After your hero is hit by an attack, you have the option to roll your **armor die**. If you roll a 4 or higher, the attack is deflected and has no effect—but your armor die is impaired by one level. If you roll a 3 or less, the attack succeeds and your armor die is not impaired.

Wounds

If you are hit (and it's not deflected by armor) you are wounded. Wounds are marked on the **wound track** on the hero sheet. Mark the box that corresponds to the number

of wounds your hero has taken. If you take two wounds, you would mark the '2' box on the track. You would *not* mark two boxes. You mark only one box at a time.

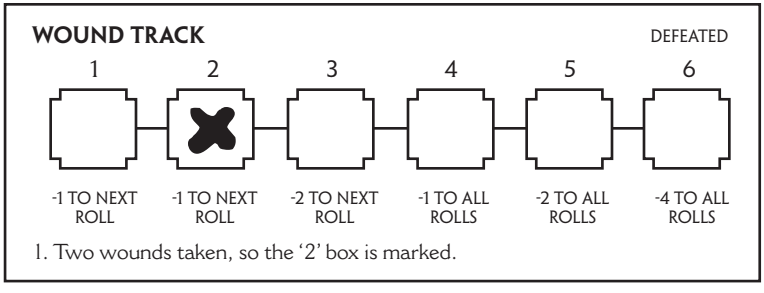
If you have to mark a box, but it's already been marked, then you mark the next-highest box. For example, if you already marked your '2' box, and then took two wounds again, you would have to mark your '3' box since the '2' is already filled.

Each wound box on the track has a penalty associated with it (see the wound track at right). The first three wound boxes have temporary penalties that apply only to your next roll. Boxes 4, 5, and 6 have lasting penalties that apply to all your rolls. Temporary penalties stack up, so if you take two wounds and then three wounds in one exchange, you'll have a -3 penalty to your next roll. Lasting penalties don't stack together, you just take the highest. So if your '4' box is marked you take a -1 penalty to all your rolls. If your '5' box is then marked, you take a -2 penalty to all your rolls, *not* a -3.

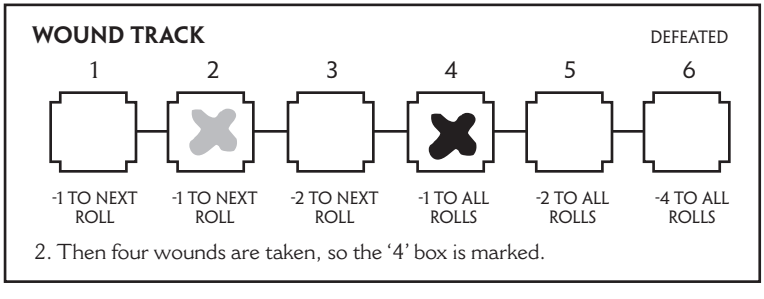
Defeat

Your hero is **defeated** when your '6' box is marked. Your hero immediately exits the battle and cannot participate in it further. If you are the only combatant on your side in a battle, and you're defeated, then the opposing side wins the battle and achieves their goals. See **Goals**, page 33.

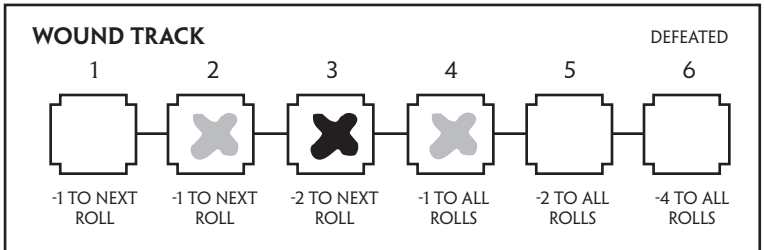
Note that defeat does not mean death for your hero. Heroes cannot be killed before they reach their ultimate fates (see **Fate**, page 68). If all the heroes are defeated, however, they are at the mercy of their enemies. They may have to make terrible bargains to be set free, or face difficult contests to escape.



1. Two wounds taken, so the '2' box is marked.



2. Then four wounds are taken, so the '4' box is marked.

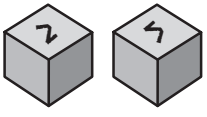


3. Then two wounds are taken again, so the '3' box must be marked since the '2' box is already filled.

BATTLE EXAMPLE

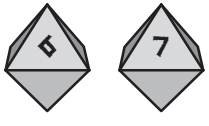
Position Rolls

Aleta: 8



+4 bonus from Heroic Trait, -1 from greaves. Total bonus: +3

The Boar: 7



Aleta wins, and may move the Boar or herself one range band.

Aleta, daughter of Theseus (page 23) is stalking the **Golden Boar of Ion** (page 93) in the moonlit Ionian woods, when she suddenly comes face to face with the fabled creature itself.

Aleta is armed with a shield and javelin, while the Boar has its wicked tusks, which count as two swords. Aleta wears greaves and a breastplate, giving her a d8 armor die, while the Boar has a d10 armor die to represent its tough hide.

First the starting range must be set. The woods are dense and the moon is dark (dense exterior, dark). Aleta and the Boar are placed on the range strip three bands apart. Each combatant then begins by allocating their dice to their right and left hands (attack and defense). Aleta takes up her shield (d8) in her left hand, and chooses to put her name die (d6) there as well. In her right hand, she grasps her javelin (d6) and chooses to use her javelin ability die (d10) as well, which must also go in her weapon hand. The javelin will also provide a +1 bonus to any roll which includes it.

The Boar gets 2d6 in its left "hand" as well as 2d6 in its right, one set of dice for each tusk. Going on the attack, it places both its sword ability die (d10) and its name (d8) on the right. It will be a formidable opponent.

Now, position rolls must be made. Aleta's name (d6) plus her athletics (d6) do not look like much against the Boar's name of (d8) and athletics of (d8), but Aleta has a few advantages. Her heroic trait, *Fleet-footed*, gives her +2 on rolls involving Athletics, and an additional +2 when positioning outdoors. However she must subtract one from her position roll because of her greaves. So her total bonus to this roll is +3. Aleta rolls a 2 and 5, so her positioning total is 5 + 3 = 8. The Boar rolls decently, a 6 and a 7, but its high die is still not enough to win out over Aleta's advantage. The Boar must position first, and may not move Aleta, so it chooses to close, moving to range two. Aleta then takes her turn, and chooses to move the Boar back to range three. (She could also have moved herself backwards, instead).

Then to the clash of weapons. The Boar's tusks, classed as swords, give it the first action. It has [2d6 1d8 1d10] on the attack, and rolls 4, 1, 6, and 9. However it is attacking from two range bands out of its optimal range (1), and so suffers a -4 penalty, making its final attack total 9 - 4 = 5. Aleta rolls her left hand dice, [d6 d8], getting a 5 and 1. Having failed to beat the Boar's attack total with her high die, she is hit. However she still has the option to try and take the hit on her armor. She so chooses, rolling her armor die of d8 (for two pieces of armor) and getting a 5. The Boar's tusks rake across her bronze breastplate, but find no purchase in flesh. Aleta records an impairment to her armor die. Next time she calls on her armor, she will only roll a d6.

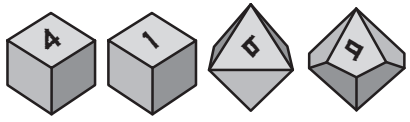
Finally Aleta has her chance. Range 3 is optimal for her javelin, so she need not take a penalty on her roll. With her right hand dice [d6 d10], she rolls a 6 (on the d6) and 7. The Boar rolls its left hand dice [2d6] and gets a 2 and a 3. A hit! But Aleta is not so easily satisfied. She could settle for the 7, but instead spends a point of divine favor (page 70) to "open" the d6, which rolled its maximum value. Picking it up, she rolls another 6, and then a 2. With the javelin's bonus, her final attack total is 6 + 6 + 2 + 1 = 15. Against the Boar's 3 for defense, this is worth four victories!

The Boar's tough hide grants it a d10 armor die. Noting this, Aleta allocates two of her victories as a penalty to its armor roll, and leaves the other two as wounds. The Boar rolls a 5 on its d10 armor die, an average result, but with the penalty 5 - 2 = 3, and its armor does not save it (it needed a 4). Aleta's javelin has found its mark between the beast's ribs. The Antagonist marks the 2 box on the Boar's wound track, and notes that it will take a -1 penalty on its next roll.

The combatants are now ready to begin another round, starting with position rolls. Aleta grins wickedly and hefts another javelin.

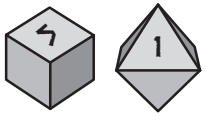
With luck and skill, she can continue to evade the beasts glittering tusks, and bring those very objects in triumph to the Temple of Apollo!

The Boar's Attack Roll: 5



-4 penalty to roll for range penalty.

Aleta's Defense Roll: 5



Ties go to the attacker. Aleta is hit!

Aleta's ArmorRoll: 5



Aleta's armor deflects the blow (she rolled 4 or better). Her armor die is now impaired.

SPECIAL MANEUVERS

Tactics
Pick an enemy unit. Roll your Name + Cunning vs. the enemy's Name + Insight. Each victory you win gives a -2 penalty to the next roll by that enemy. If you fail, your ability is impaired by one level. Using tactics replaces your attack roll for the exchange—you cannot attack during an exchange in which you use tactics.

War-Cry
Pick an enemy unit. Roll your Name + Orate vs. the enemy's Name + Spirit. Each victory you win gives a -2 penalty to the next roll by that enemy. If you fail, your ability is impaired by one level. Using the war-cry replaces your attack roll for the exchange—you cannot attack during an exchange in which you use the war-cry.

Battle-Wise
Pick an enemy unit. Roll your Name + Lore vs. the enemy's Name + Grace. Each victory you win gives a -2 penalty to the next roll by that enemy. If you fail, your ability is impaired by one level. Using battle-wise replaces your attack roll for the exchange—you cannot attack during an exchange in which you use battle-wise.

Disarm
Pick an enemy within 2 range bands. Roll your Name + Might vs. the enemy's Name + Might. If you win, you knock one of the enemy's current weapons from its hands. The enemy cannot use the weapon for a number of exchanges equal to your victories. Using disarm replaces your attack roll for the exchange—you cannot attack during an exchange in which you use disarm.

Left-Hand Attack
If you have a sword or javelin in your left hand, you may make a second attack during the exchange. Any left-hand dice you use for this attack cannot be used for a defense roll at any point during the exchange. Your second attack happens on your turn during the exchange, immediately after your right hand attack. Left hand attacks suffer a -2 penalty to the roll.

Timing
You may perform a special maneuver when it is your turn to attack during the exchange. Instead of attacking, you perform the special maneuver.

BREAKS

After each combatant has taken a turn, the exchange ends. Between exchanges, there's a phase called a **break**. During a break, you can do several things:

- **Change weapons**. Remove your current weapon dice and pick up new dice according to the weapons you choose. You may change to a weapon your hero is carrying, a weapon picked up from a defeated foe, or a weapon given to you by a comrade. You may also add or remove pieces of armor.
- **Give up**. You exit the battle and your name is impaired by one level. You may not rejoin the battle later. If your side loses the battle, you are captured by the enemy. If your side wins, you suffer no further shame. If you surrender, you earn no Glory for the battle.
- **Flee**. Your hero tries to run away. Running away is not always dishonorable among the Greeks. Sometimes it's just good tactics. The bad news is that you have to beat every enemy in the position test in order to run away. If even a single enemy ties or beats you, you have to stay and fight as normal. If you do beat all of the enemies in position, then you must fight for one more exchange, then you exit the battle.
- **Call a truce**. If both sides in the battle agree to it, the battle comes to an end, for now. The combatants leave the battlefield and the contest ends inconclusively—neither side achieves its goals. The battle may be resumed by either party in a future scene.

Athena went among them holding her mighty shield of storm that knows neither age nor death. With this she darted furiously everywhere among the hosts of the heroes, urging them forward, and putting courage into the heart of each, so that he might fight and do battle without ceasing. Thus war became sweeter in their eyes even than returning home in their ships.

—THE ILIAD

"You're as good as dead, you sorry bastard. You may have put me out of commission, but this is the last day on earth for you. Flattened by my spear you will give glory to me and your life to Hades."

—Odysseus, THE ILIAD

BATTLE SUMMARY

Choose Battle Dice
Weapon dice + Ability die + Name die. Divide between left and right hands.

Position
Roll Name + Athletics. Act lowest roll to highest. Move yourself or one enemy that rolled lower than you by one range band.

Order of Action
Swords > Spears > Javelins > Bows.
For each group: Position > Ability.

Attack
Roll right hand dice. Equal or exceed defense result = hit.
Each victory = 1 wound or +1 to next position roll or -1 to target armor roll.

Range
Optimal: no penalty.
+/-1 range: -2 to attack.
+/-2 range: -4 to attack.

Defense & Armor
Roll left hand dice. Must exceed attack result to avoid attack. Each defensive victory gives +1 bonus to next position roll.
If you're hit, you may roll your armor die. 4+ on armor = no damage taken. If the armor die succeeds, it's impaired by one level.

Wounds

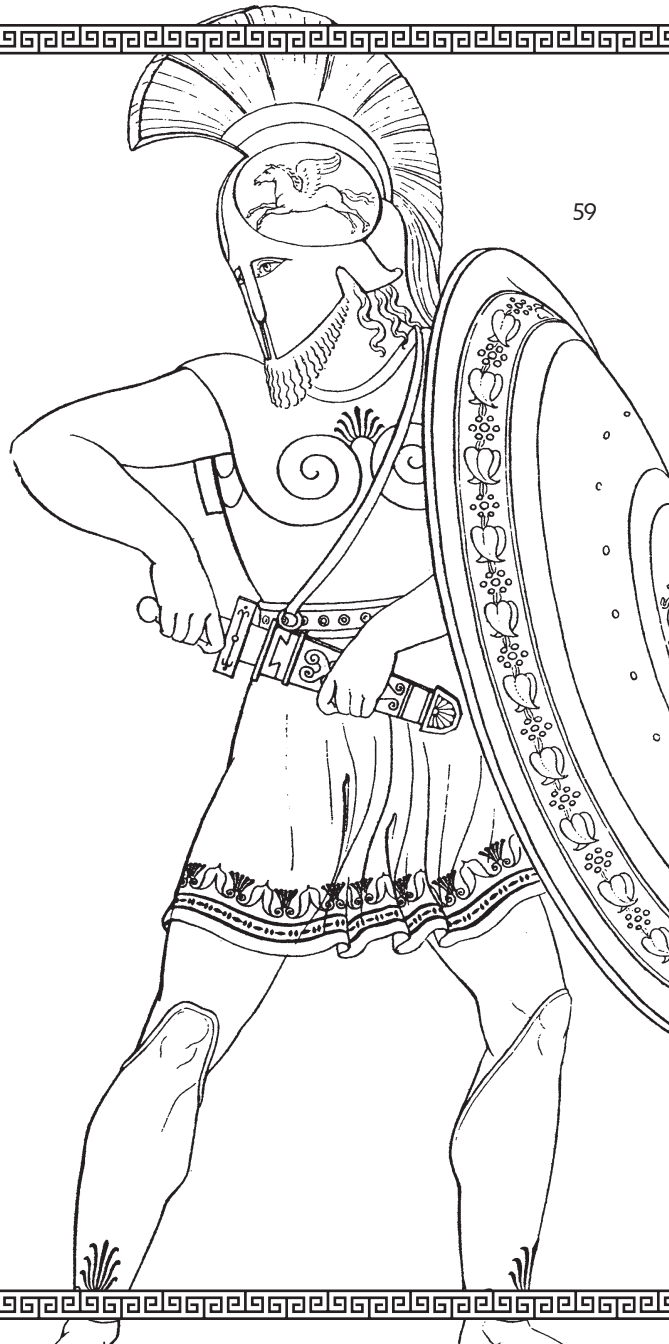
1 wound per victory of attack roll. Mark the wound box that corresponds to the number of wounds taken. If that box is marked, mark the next higher box. If you mark your '6' box, you are defeated.

Special Maneuvers

Tactics: Cunning vs. Insight. -2 to target's next roll per victory. Replaces attack roll.
War-Cry: Orate vs. Spirit. -2 to target's next roll per victory. Replaces attack roll.
Battle-Wise: Lore vs. Grace. -2 to target's next roll per victory. Replaces attack roll.
Disarm: Might vs. Might. Range 2. Target loses one weapon for 1 exchange per victory.
Left Hand Attack: Roll left hand dice for second attack with -2 penalty. Cannot use attack dice for defense.

During Breaks

1. Change weapons/battle dice
2. Give up
3. Flee
4. Call truce





NON-COMBAT BATTLES

So, now you know how to run a battle with spears and shields. But what about an extended athletic contest or an argument? You can use the battle system (slightly modified) for those, too.

Determine the Abilities

The Antagonist will pick one ability that can be used in the battle, based on the circumstances of the battle. The players then choose a second ability that may be used in the battle. For a foot race, for example, the Antagonist would probably choose the Athletics ability. The players could then decide to add Cunning as the second ability.

Abilities must be chosen from the Craft or Sport groups. Arete abilities will be used as weapon dice during the battle.

Battle Dice

Next, choose your battle dice. Pick which ability you will use during the exchange (one of the two chosen by the players and Antagonist). You also get your name die. Like physical battles, your ability and name die may each go on either attack or defense, your choice.

Then, pick up the dice for your **weapons**. These will be two of your Arete abilities. Each Craft and Sport ability has two Arete abilities associated with it; one for a defensive weapon and one for an offensive weapon. For example, the Lore ability has Insight for attack and Spirit for defense.

Each ability also has an armor ability associated with it. You may roll this ability die just as you would the armor die during combat. For example, the armor ability associated with Lore is Music.

See the ability descriptions starting on page 64 for a complete listing of non-combat weapon and armor abilities.

Position

Position for non-combat battles is simplified. The range strip isn't used. Each combatant rolls **Name + Insight** if the contest is non-physical (like an argument) or **Name + Grace** if the contest is physical (like a chase). The highest roller takes action first by choosing which enemy to attack. You get a +2 bonus on your attack roll when you attack a target with a lower position roll than you. If two or more combatants are tied, they act simultaneously.

Battle On

Once everyone has their battle dice and position rolls are made, the battle begins. The characters attack and defend, take wounds, and so forth until one side is defeated, gives up or flees. You read that right: you take wounds in non-combat battles, too. Think of wounds as abstract "harm" that reduce your hero's ability to do things. A wound can represent damaged pride or a broken bone—both diminish the character's will to continue.

All of the special maneuvers are available during a non-combat battle (tactics, war-cry, battle-wise, disarm, left-hand attack). You might have to be a little creative in describing what a "disarm" is during an argument, but that's part of the fun.



PART FIVE

ABILITIES, ADVANCEMENT, FATE, DIVINE FAVOR, OATHS & INTERLUDES

He hit the circle of Odysseus' shield
With such force that the spear fought its way
All the way through, penetrated the metal
Of the ornamented corselet, and ripped the flesh
From the side of his ribs, but Pallas Athena
Would not let it pierce his heart.

—THE ILIAD

ABILITIES

ARETE ABILITIES

Arete abilities are used as "weapons" in non-battle contests. They may also be tested in simple contests to avoid harm from dangerous conditions (like crossing a burning desert or resisting a siren's song).

Insight

Insight is a combination of awareness, reason, and wisdom. You might test Insight to see through an illusion. Insight is also used for position rolls in non-physical non-combat battles.

Grace

Grace is agility and poise. You might test Grace to avoid a sudden trap. Grace is also used for position rolls in physical non-combat battles.

Might

Might is physical power, both strength and vigor. You might test Might to resist being knocked over a cliff or to smash something to bits. Might is also used for the disarm maneuver during a battle (see **Disarm**, page 56).

Spirit

Spirit is power of the will. You might test Spirit to resist the effects of a fear power or to show bravery against a god.

BATTLE ABILITIES

Aim

Used to attack with a bow, javelin, or other missile weapon.

Shield

Used to defend with a shield.

Spear

Used to attack and defend with a spear or any pole-type weapon.

Sword

Used to attack and defend with a sword, knife, or other close weapon.

CRAFT ABILITIES

Heal

Heal can be used to remove wounds. See **Healing**, page 72.

Lore

Lore represents the ability to learn information through careful study, observation, or obscure knowledge. Lore is especially good for knowing about enemies: weaknesses, advantages, supernatural powers, and so forth. Lore is also used for the battle-wise maneuver during a battle (see **Battle-Wise**, page 56).

Weapons: Insight (attack), Spirit (defense)
Armor: Music

Music

Music covers the playing of instruments as well as recitation of poems and tales. Music may also be used to soothe beasts and gain an advantage against them in battle (see **Advantages**, page 39). Music is especially effective for refreshment during an interlude (see **Interludes**, page 71).

Weapons: Grace (attack), Spirit (defense)
Armor: Orate

Orate

Orate is the ability to speak to others and have an effect on them, positive or negative. You might have an Orate contest to order someone to do something or to learn information by talking to people. Orate is also used to lead the hero band. The winner of an Orate contest can decide what the group of heroes will do next, and the losers must comply. Orate is also used for the war-cry maneuver during a battle (see **War-Cry**, page 56).

Weapons: Spirit (attack), Insight (defense)
Armor: Lore

SPORT ABILITIES

Athletics

Athletics covers running, jumping, swimming, and climbing. Athletics is also used for position rolls during combat.

Weapons: Grace (attack), Might (defense)
Armor: Wrestle

Cunning

Cunning can be used for any type of stealth, subterfuge, deceit, camouflage, or trickery—and also for resisting those things. Cunning is also used for tactical maneuvers during battle (see **Tactics**, page 56).

Weapons: Spirit (attack), Insight (defense)
Armor: Hunt

Hunt

The ability to track, set and detect snares, tame beasts, and other woodscraft.

Weapons: Insight (attack), Might (defense)
Armor: Cunning

Wrestle

Wrestle is the ability to grapple, throw, and pin an opponent. It also covers the other classical Greek hand-to-hand fighting arts: boxing and pankration. It is not used on the battlefield, though it may be used during a non-combat battle such as a brawl without weapons.

Weapons: Might (attack), Grace (defense)
Armor: Athletics

ADVANCEMENT

GLORY

Glory is the measure of a hero. The greater your deeds, the greater your glory. Nothing else matters as much to a hero. In Agon, we measure Glory in points that are tracked on the hero sheet. As you earn Glory, your hero will advance in power and his or her legend will grow.

Simple Contests

You earn Glory from simple contests in the following ways:

- Win the contest: 1 Glory.
- Highest roller among the heroes: 1 Glory for 2d6 opposition dice. For each extra die-size in the opposition, add 1 Glory. See the table below:

Opposition Dice	Glory
2d6	1
1d6 1d8	2
2d8	3
1d8 1d10	4
2d10	5
1d10 1d12	6
2d12	7
Harmful Contest	+1 Glory

If two or more heroes have a simple contest against each other (there's no Antagonist roll involved), then the winner earns 1 Glory and there is no extra Glory won.

Battles

You earn Glory from battles by wounding and defeating enemies. When your hero wounds an enemy, the Antagonist will write your hero's name in the appropriate wound box for that enemy. When the enemy is defeated, you earn Glory equal to the highest wound box marked with your hero's name. So, if you hit the '4' box of an enemy you would earn four Glory when it is defeated.

Note that it's the actual box marked that matters, not the number of wounds rolled. If you roll one wound for your attack, but it ends up marking the '3' box (because the '1' and '2' boxes are filled) then you would get three Glory when the enemy is defeated, not just one.

Defeating a minion is worth 1 Glory.

In addition, when the battle is over, all the heroes share a Glory reward based on how much Strife the Antagonist spent on the opponents. Simply convert the total Strife spent into Glory, and divide it equally among the heroes. If there is an odd amount of Glory left over, it goes to the hero with the highest Fate.

ADVANCES

Every ten Glory that you earn converts into 1 **advance**.

10 Glory = 1 Advance

You can save up advances and spend them to raise ability levels. To raise the die size of an ability by one, spend a number of advances equal to half the number of sides on the current die. You can only raise one die size at a time.

So, to raise an Ability from d4 to d6 costs 2 advances. To raise a die from d6 to d8 costs 3 advances. d8 to d10 costs 4 advances. d10 to d12 costs 5 advances. To raise a die from d6 to d12 would cost a total of 12 advances (3 + 4 + 5 = 12).

LEGEND

Every time your hero earns an advance, you add one level to his or her **legend**. The legend sheet keeps track of all the heroes that have appeared in the games of Agon played by your group. Each hero's name is recorded there, as well as a record of their exploits. The hero with the highest legend score is the current winner of the game. Their name will be remembered long after the other heroes have vanished in the mists of time. Achieving the greatest legend is the primary goal of each player in Agon. The legend sheet is essentially the "scoreboard" for the game.

In addition, the hero with the highest legend score gets a +2 in Orate contests when determining who will lead the hero band.

Great Deeds

In addition to legend scores, the legend sheet is also used to track great deeds performed by the heroes. There are a few deeds suggested on the sheet, such as "Most damage dealt in a single blow," "Beasts defeated," and "Highest ability roll." There are a few blank deeds boxes, too, so your group can record anything else that they deem worthy to be remembered ("Wittiest remark" perhaps). When a hero performs a great deed, write the hero's name in the box, as well as any pertinent information in parentheses, like this:

Most damage dealt in a single blow:
Aleta (6)

Highest ability roll:
Talos (Hunt, 27)

If another hero surpasses that mark in the future, just add them to the box, too.





FATE

Every hero must someday meet his or her fate. This may be glorious death in battle, a happy old age surrounded by family and friends, or a tragic end filled with horror. One thing is certain: Fate is inexorable and cannot be turned aside.

Each hero has a fate rating on the hero sheet. For mortal heroes, the track starts with no boxes checked off. For half-divine heroes, the track starts with eight boxes checked off (half the track).

There are three benchmarks on the fate scale, marked 8, 10, and 12. When your fate rating equals the level of a benchmark, you raise your hero's name die to the size indicated (d8, d10, or d12).

GAINING FATE

Fate only increases. There is no way to reduce your hero's fate rating. There are several ways to raise your hero's fate rating:

- Raise your fate by one to avoid all the damage from one attack.
- Raise your fate by one to remove four levels of impairment.

Your Fate will also increase automatically when certain conditions are met:

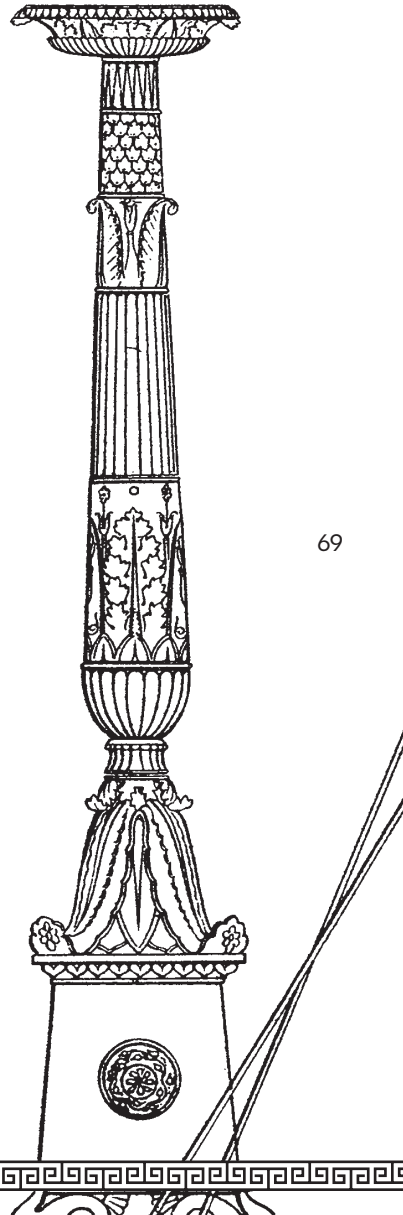
- +1 fate when your hero is defeated.
- +1 fate when you complete a quest.
- +1 fate to challenge a god. If a god gives you a divine command that you don't wish to follow, you may challenge the god to a contest to resist the command.

When you run out of fate boxes, your hero's tale is almost at an end. Your hero will get to finish one more quest and then will retire from the game. Based on the level of your hero's legend, you get to narrate how your hero meets his or her fate.

Legend Total	Fate
10 or less	Tragic end. Death and life not remembered.
11-29	Pleasant end. You will have a pleasant end to your life, surrounded by family. You will be remembered until your grandchildren's generation
30-39	Heroic end. You go out with a bang. Songs will be sung about you for ten generations.
40-49	Legendary end. Your life and death are the stuff of epics. You inspire a hundred generations of heroes after you.
50+	Immortality. Your name and deeds are never forgotten, even after the sun goes cold.

MAKING A NEW HERO

After you retire your hero, you get to create a new one. Follow the same process to create your new hero as you did to create your first, with one exception: The number of "free" ability levels you get to add is equal to half the number of quests your retired hero completed.



DIVINE FAVOR

You choose which god your hero is most devoted to. On the left side of your hero sheet, there are a number of boxes to represent **divine favor**. The number of boxes for your god measures how much supernatural aid that god is willing to give you during your adventures. You start play with 7 boxes of divine favor. Put an X mark in the remaining boxes.
During play, you may check off boxes of divine favor in order to activate special actions in the game.

- 1 box: Open-end a die. You may re-roll a die that shows its max result (i.e. a 6 on a d6) and add the second roll to the first. If you roll the max result again on subsequent rolls, you may continue to re-roll and add.
- 1 box: +1d6 to any roll.
- 2 boxes: Re-roll any one die.
- 2 boxes: Make an additional attack during 1 exchange.
- 2 boxes: Move your hero one range band.
- 2 boxes: Ignore damage penalties for 1 exchange.
- 3 boxes: +1d8 to any roll.
- 4 boxes: Re-roll any number of dice.
- 5 boxes: Divine weapon. The gods bless your weapon, so it can harm enemies who are invulnerable.

SACRIFICES

To restore divine favor, you must sacrifice to your god. Sacrifices take place during interludes. See **Interludes**, page 71.

INCREASING DIVINE FAVOR

You add an additional box of divine favor every time you complete a quest for the gods.

OATHS

An **oath** is a promise of future aid. Each hero starts the game with one or more oaths from the other heroes (and also probably owes a few oaths) as a result of the achievements phase. You record oaths owed to you on your hero sheet. Write the name of the character who owes the oath, followed by the number of oaths that character owes you.



When you call on an oath, you may demand one of three things from the character that owes you the oath:

1. A helping die.
2. A healing roll during an interlude.
3. To do as you instruct during the positioning step of battle.

You may call on more than one oath at a time, up to a maximum of four at once.

Canceling & Earning Oaths

When you give a character a helping die, you cancel an oath that you owe them (they remove it from their sheet). If you give a helping die to a character to whom you do not owe an oath, then that character automatically owes you an oath. Add a check mark next to their name on your sheet.

You may also earn and give oaths by negotiating with other characters. Like, "I won't challenge you for leadership this time in exchange for two oaths." Or, "I'll move that enemy closer to you if you give me an oath." Players are free to make any kind of oath-bargains they like.

NPC Oaths

The main way that friendly NPCs will help the heroes is by giving oaths. The heroes may have to succeed at a contest to win an NPC over, or perform some task for the NPC in exchange for an oath (or two, or three). Once the oath is agreed upon, it gets recorded just like any other oath, and may be called on in the future.

Remember, a character does not have to be present in a scene to give a helping die. NPC helping dice are almost always d8s, unless the heroes go out of their way to find extra-potent allies.

God Oaths

It's also possible to earn oaths from the gods that can be called on for d12 helping dice that can be used with any of the god's favored abilities. A god oath can be earned during a sacrifice (see page 72). God oaths are lost at the end of a quest.

INTERLUDES

An interlude is a special type of scene. Unlike every other scene in the game, an interlude is called for by the players. The players may call for an interlude scene at any time their heroes are not involved in a contest. All the players must agree to call the interlude scene. If they can't agree, the heroes will have a simple contest of Orate to determine who makes the final decision.

During an interlude, the heroes will have the opportunity to refresh themselves, heal wounds, or sacrifice to the gods. Each hero can perform only one activity during the interlude.

Refreshment

When a hero spends an interlude in refreshment, the hero has the chance to restore abilities that are impaired. To do this, the hero challenges the other characters and names an ability.

"I call for a challenge of wrestling!"

"I call for a challenge of music!"

"I call for a challenge of athletics!"

All players who wants to compete in the challenge rolls Name + Ability vs. 2d6 opposition. If a hero wins, she may remove one level of impairment. The hero who called the challenge removes one level of impairment *per victory* if he wins, plus another free level for calling the challenge. The highest roller

among the heroes also wins 1 Glory. Any hero who loses the contest owes an oath to the hero who called the challenge, but does **not** take impairment. The Antagonist may not spend strife to increase the difficulty of the opposition during a refreshment roll.

When you spend an interlude in refreshment, you can call a total of two challenges, but they must be for different abilities. You may also choose to help another player with your refreshment scene, in which case any levels of impairment that you would have removed from your hero you can remove from theirs instead. It's customary to get at least one oath for this service.

The Music ability is especially good for refreshment. If you use the Music ability and are a winner in the refreshment contest, add one to the number of levels of impairment you get to remove.

Healing

You may spend your interlude scene healing wounds. You can heal your own wounds or the wounds of another hero (usually in exchange for an oath or two). To heal a character, roll your Name + Heal vs. 2d6 opposition dice. You heal one wound box, plus one extra box per victory. When you heal wounds, start with the highest marked box and work down.

If you lose the healing contest, you take impairment.

Sacrifice

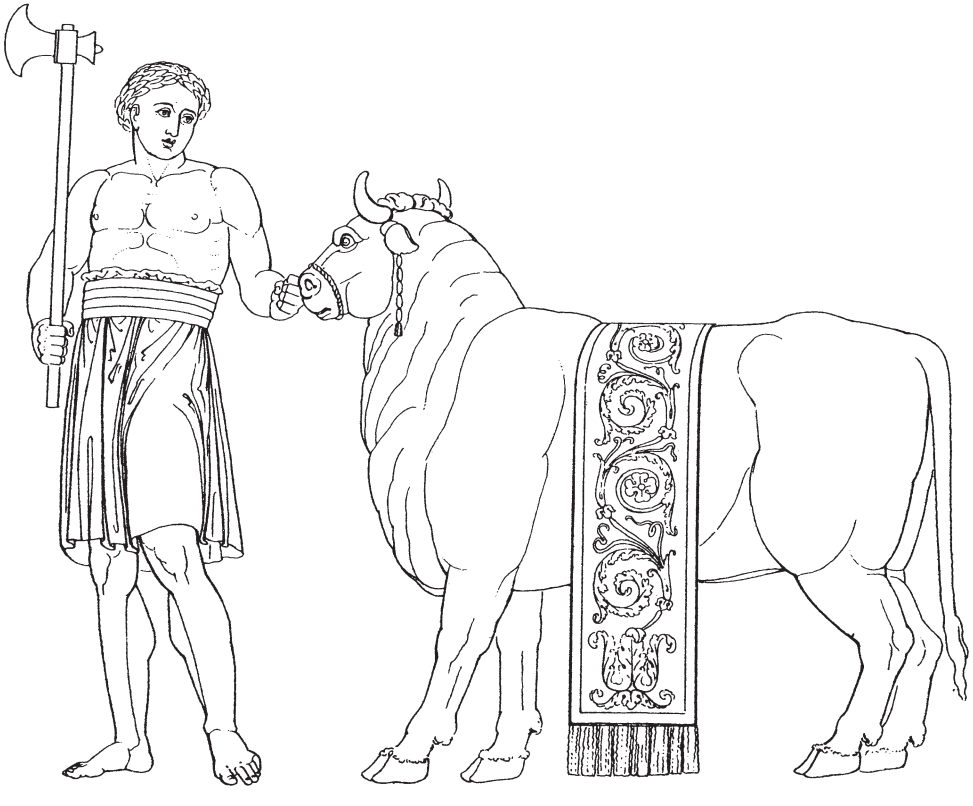
You may spend your interlude scene in sacrifice to the gods to restore your divine favor. To sacrifice, roll your Name + one of the god's favored abilities. The Antagonist will roll the "god die," a single d12, in opposition. Win or lose, all of your divine favor is restored. If you lose, your ability is impaired. If you win, you earn an oath from the god. A god oath may be called on for a d12 helping die in any contest when you are using one of the god's favored abilities.

Unlike normal mortal oaths, all god oaths are lost when you complete a quest.

MULTIPLE INTERLUDES

The players may take any number of interludes in a row. Multiple interludes will probably be required to restore the heroes to full power after a tough quest.

Each interlude scene the players take gives the Antagonist four Strife tokens, however. Too much resting and relaxation gives the heroes' enemies time to prepare and grow in power. Strategizing when to take an interlude, and how many, is an important player skill.





PART SIX
RUNNING THE GAME

When hunters are out with their dogs,
Their prey, a wild boar or lion,
Will suddenly feel its strength and turn.
The men close their ranks like a wall
And throw their javelins thick and fast,
But the valiant animal stands its ground,
And though its bravery will be its death,
It charges the ranks of men, testing them,
And where it charges, the men fall back.

—THE ILIAD

So you've decided to take on the role of the Antagonist. What's it all about? How do you do it? That's what this chapter covers. Unlike a traditional GM role, the Antagonist has some very explicit limits on his authority over the game. You're free (and encouraged!) to be as creative as you can be, but, just like the heroes, you have to pay for what you get. In Agon, there are no freebies, not even for the guy running the whole world.

ADVERSITY

The main job of the Antagonist is to create adversity for the heroes. You will attack them with monsters, challenge them to feats of skill and daring, and give them difficult choices to make. By putting a lot of pressure on the heroes as a group, each individual player may compete to bring the most glory to his or her hero before finally facing inexorable fate.

Being the Antagonist in Agon is kind of like being the dealer in a blackjack tournament. All the players are playing against the dealer, but they're really competing with each other for first place. The dealer is trying to beat each player, but can't win the tournament. That's the Antagonist job in a nutshell. Play hard, try to beat the players, but always remember, you aren't really competing with them, and you can't win. You're a facilitator. A facilitator with legions of monsters and angry gods to unleash at a moment's notice.

So, how do you provide adversity? There are several key ways:

- **Create contests.** It's the Antagonist's job to create challenging contests when the heroes pursue their goals. Everything important that the heroes gain should be won through struggle and conflict. You're the one who creates that conflict. Part Three, starting on page 32, explains most of the rules for creating contests, and there's more guidance for you in this chapter, too.
- **Create quests.** The gods give the heroes quests to accomplish, which are the driving force of the game. It's the Antagonist's job to create quests that are interesting, creative, colorful, and challenging. This chapter has a system to help you make good quests.
- **Create NPCs.** As the heroes explore the world you've made for them, they'll meet all kinds of people, both friendly and hostile. It's your job to create these people (and beasts, and monsters) and place them in the path of the heroes. NPCs help create adversity by getting into trouble and asking the heroes for help and by opposing the goals of the heroes, usually while swinging something sharp. This chapter has a system to help you make good NPCs.

COLOR

"Color" is just another way of saying "atmosphere" or "style." Another important job of the Antagonist is to make the ancient fantasy world around the heroes come to life in the

imaginations of the players. Of course, the players will help with this too, but the Antagonist does most of the work here. All of the classic writer's advice applies here:

- **Show, don't tell.** Don't just tell the heroes that the village is in danger, have a desperate villager run up to them and beg for help. Try to impart information through the world around the heroes, not just through your own disembodied narrations.
- **Use all five senses.** Nobody really wants to know what the Minotaur smells like, but don't forget the little details when you're describing the world around the heroes. The texture on the stones of an ancient monument could be the detail that really brings the place to life for the players.
- **Give each character one or two distinctive features.** It's easy to lose track of characters in an RPG, where you don't have any visual or written reference for the background characters in the game. Try to give each NPC some kind of "hook" to help everyone remember him or her. Instead of "the desperate villager," you can create "Cyrus, the skinny villager with the broken foot."

Those are just three simple techniques. There are dozens of books about writing craft with lots and lots of techniques like that. If you're new to running games in general, it might be worth your time to read a few.

Providing good color is one of the most fun parts of being the Antagonist. You can really put your own creative stamp on the world and deepen the impact of all the conflicts by making them vital and alive in the imaginations of the players. Performing quests for the gods is all well and good, but the game gets a lot more engaging when the heroes have to deal with three-dimensional characters and places that have a life of their own, instead of just lists of objectives to check off on the road to glory.

STRIFE

As the Antagonist, the most common thing you'll do is provide opposition to the heroes. How much opposition can you create? How tough are the enemies? How long does a quest go on, and how do we know when the heroes have completed it? All these questions revolve around the resource that the Antagonist gets in Agon. It's called **Strife**.

That's right, the Antagonist has to work on a budget. Whenever you need to create tougher conflict for the heroes, you'll spend Strife tokens from your budget. You'll also win back Strife tokens under certain conditions. Managing your Strife resource is another key Antagonist skill. You'll get better at it with practice.

Quest Strife Pool

For each quest you create, you'll get a starting pool of Strife to spend. You'll spend Strife to create enemy NPCs to oppose the heroes, and to make contests tougher during play. The

amount of Strife in the quest pool is based on the number of heroes in play and the number of objectives in the quest. We'll talk about quests and objectives next, but for now all you need to know is that most quests will have between three and nine objectives. Here's the formula for determining the starting Strife pool for a quest:

(Number of Heroes x Objectives) x 5

So, if you have four heroes in play, and your quest has three objectives before the finale, your starting Strife pool would be [(4 x 3) x 5] = 60. If you had three heroes and six objectives, your starting Strife pool would be [(3 x 6) x 5] = 90.

Single NPC Limit

There's a limit to how much Strife you can spend when creating a single NPC opponent. That limit is:

(Highest hero name die size + 2) x 2

So if the highest name die in the hero band is d8, you can spend up to [(8 + 2) x 2] = 20 Strife on a single NPC.

During the pre-game prep phase when you make the quests for the heroes, you'll spend Strife from your starting pools to create some NPC opponents ahead of time. You'll also want to save some of your Strife to create NPC opponents on the fly during play, and to spend on creating tougher contests for the heroes to face. As a rough guideline, you should spend about half of your Strife pool during game prep, and half during play.

Earning Strife

There are also a few ways for the Antagonist to earn a small amount of Strife during play.

- When the players call for an **interlude** scene (see page 71) the Antagonist gets four Strife tokens.
- When a hero is defeated in battle, the Antagonist gets a number of Strife tokens equal to the hero's name die size.
- When the Antagonist beats any hero in a simple contest, she earns one Strife token.

Strife tokens won in this way go into the Strife pool for the current quest.

Spending Strife: Simple Contests

The most common way you'll spend Strife is to make a simple contest tougher for the heroes. The default opposition dice for a simple contest are 2d6. This costs no Strife. To raise one of the dice to the next-highest die-size costs one Strife. See the table below:

Opposition Dice	Total Strife Cost
2d6	0
1d6 1d8	1
2d8	2
1d8 1d10	3
2d10	4
1d10 1d12	5
2d12	6
Harmful Contest	+1 Strife

Spending Strife: Creating Opponents

You'll also spend Strife to create NPC opponents. You don't need to spend Strife to create NPCs that are friendly or indifferent toward the heroes.

NPC creation, like hero creation, has a special procedure, which will be explained a little later in the chapter. Creating an NPC is pretty quick and easy, though, so you can do it during play without a lot of fuss if you need to.

Spending Strife: Advantages

An advantage is a condition that gives a character an edge in a contest, or hampers the opponent in some way. You can spend 1 Strife to create a d8 advantage die for the opposition roll in a simple contest or for an NPC opponent. A single NPC or simple contest can have up to three advantages. Advantages last until they are neutralized by successful contests by the heroes. An advantage for the opposition can also represent a disadvantage for the heroes, like hidden traps or having to fight underwater. Think of an advantage as a single, discrete element that works in a character's favor, but can be neutralized by an opponent.

Advantages are situational. They may not apply to all actions and contests. Knowing the forest well is an advantage when you're hunting or hiding, but is not useful when you're having a debate. When an advantage applies, add its die to the roll.

The heroes can learn what advantages they're up against by studying the opposition before acting. This is a simple contest of Lore. Each victory for the heroes lets them know about one advantage.

Sample Advantages:

> **Contest:** Kill a stag to impress Achates the hunter so he'll lead you to the Golden Boar's cave. Hunt vs. 2d6.
>
> **Advantage (Stag):**
> The forest is his home. The heroes have never been here before (d8).
>
> **Contest:** Battle the Golden Boar of Ion.
>
> **Advantages (Boar):**
> The forest is dark and dense and makes fighting with weapons difficult (d8).
>
> The boar can smell you coming a mile away, and will be ready to strike before you (d8).

The heroes can also create advantages for themselves by taking actions to do so and winning a contest. You can neutralize the advantages of the heroes by winning contests or by spending Strife to create counter-advantages for the opponents.

Unused Strife

When a quest is completed, any leftover Strife for that quest is lost. Unused Strife is a kind of scoreboard for the Antagonist, though. If you can make things tough for the heroes and still end a quest with unspent Strife, you're doing your job well.

ISLAND CREATION

The heroes will explore many mysterious islands while in service to the gods. The Antagonist creates each island ahead of time, using the procedure in this section. Each island will contain several quests that the gods will command the heroes to complete. The heroes will travel around the island and deal with its various problems and perils to complete the quests before sailing on to the next island.

To create an island, first you'll roll a few things randomly from lists (or choose what you want), then you'll create some conflict among the gods, and from that divine trouble you'll populate your island with quests, allies and opponents for the heroes.

ISLAND TERRAIN

Roll 1d12 on the table below to determine the general appearance and terrain of the island (or choose one):

1. Rocky, volcanic hills and twisted black trees.
2. Tall, snow-capped mountains, clear streams, and lakes.
3. Bright, sandy beaches and rolling golden fields.
4. Huge, ancient forests and winding, dark rivers.
5. Sheer cliffs, sea caves, and jagged reefs.
6. Sun-dappled forests and lush green grasslands.
7. Burning sands and red stone canyons.
8. Mist-shrouded swamps and storm-lashed hills.
9. Dense jungles and tree-covered mountains.
10. Scrub-brush plains and dusty plateaus.
11. Deep, winding valleys and rocky bluffs.
12. A massive jagged rock, pitted with caves and twisting passages.

ISLAND COMMUNITIES

Each island will have at least one community of human beings on it. For each community of humans on the island roll 1d12 or choose from the list below:

1. Cultured city-state with a university and amphitheaters.
2. Savage cultists of some ancient god-thing.
3. Small fishing village.
4. Warrior city-state with brutal martial traditions.
5. Prosperous trading port, a mix of many cultures.
6. Nomadic band of proud hunters.
7. Devout worshippers with immaculate temples and shrines.
8. Desperate bandit tribes.
9. Close-knit farming community.
10. Bizarre city-state dedicated to esoteric practices (weird sciences, communing with the shades of the dead, etc.).
11. A collection of feuding factions (bloodlines, religious, etc.).
12. Crumbling city-state on the brink of desolation.

EVENTS

What's going on when the heroes arrive? You might have one event for the island, or one for each community. Roll 1d12 or choose from the list below:

1. Athletic games.
2. Harvest festival.
3. Preparations for war with another island.
4. Marriage celebration.
5. Occupied by army from another island.
6. Plagued by an angry god (disease, aberrant weather, etc.).
7. Recovering from natural disaster.
8. Funeral for great hero or king.
9. Bizarre condition (always night, fiery rain, wildlife gone mad, water turned to blood, dead rising, etc.).
10. Holy pilgrimage from shrine to shrine.
11. Construction of a great monument or temple.
12. Peace agreement between warring groups.

THE GODS

Three gods have an interest in this island, and their desires are at odds. Roll 1d12 three times on the list below to determine which gods are involved, or simply choose three.

1. Zeus
2. Hera
3. Athena
4. Artemis
5. Dionysus
6. Aphrodite
7. Apollo
8. Hades
9. Hephaestus
10. Ares
11. Poseidon
12. Hermes

There are many more gods in the larger Greek pantheon, so feel free to use them, too, if you want to. Edith Hamilton's book *Mythology* is a great reference.

GODS' DESIRES

Now decide what each god wants the heroes to do, in the abstract sense. For each of the three gods, roll 1d12 on the list below, or choose:

1. Destroy (something must be broken, torn down, unmade).
2. Restore (something must be fixed, made whole again).
3. Slay (a living thing—or many—must be killed).
4. Defend (a life must be spared or protected).
5. Seek (something that was lost must be found).
6. Hide (something must be hidden away from mortal and/or immortal eyes).
7. Release (something must be set free).
8. Confine (something must be locked away).
9. Incite (conflict must be created).
10. Calm (conflict must be ended).
11. Steal (something must be taken).
12. Secure (something must not be taken).

ARTIFACTS, BEASTS, MEN & MONSTERS

Now you'll create a handful of interesting things to add to your island. Three to six things is usually about right. Roll 1d12 on the lists below, or choose what you want. I usually roll a few things, and then choose a few more that seem to fit the feel of the island (like a giant scorpion for a sandy desert island).

ARTIFACTS

Artifacts are items of power or significance. The descriptions below are vague—you'll fill in the details for each artifact later.

1. Enchanted water or drink.
2. Magical horns/fangs/tusks/claws.
3. Divine weapon or armor.
4. Ancient stone.
5. Sacred garments.
6. Ring or amulet.
7. Statue or carving.
8. Crown and/or scepter.
9. Rare animal hide/fur.
10. Ship, chariot, or other conveyance.
11. Special jar/amphora/chalice.
12. Sacred fire/torch/tripod.

BEASTS

A beast is a great and powerful version of a normal animal. They are usually much larger than a normal creature of their type, and often have extraordinary powers and almost-human intelligence. I've given each creature a fantastic word for its coloring or hide—feel free to mix and match these between beasts.

1. Golden Boar
2. Silver Horse
3. Obsidian Scorpion
4. Fiery Lion
5. Copper Beetle
6. Crystal Spider
7. Iron Serpent
8. Shadow Ape
9. Thunder Eagle
10. Stone Elephant
11. Brass Tiger
12. Bronze Bull

MEN

Men are other human beings that the heroes will encounter outside "normal" human settlements, usually as enemies. They may be male or female. They are usually non-civilized (i.e. non-Greek) and have some exotic quality or appearance. They are all fully human, however, despite some colorful names.

1. The People of the Black Circle (a secret society).
2. Daughters of Fury (women warrior tribe).
3. The River Dancers (mysterious magical sect).
4. The Shadow Walkers (a cult of assassins).
5. Serpent Men (devotees of the nameless serpent god).
6. The Hundred Swords (a ruthless mercenary army).
7. The Disciples of the Ancient Sun (worship Helios the Titan).
8. The Scourge (cannibalistic bandits).
9. Spider People (master poisoners).
10. The Pirates of the Red Banner (honorable thieves).
11. The Children of the Wood (live in harmony with nature).
12. The Wolf Tribe (humans living among wolf packs).

MONSTERS

A monster is a mythological creature that is neither wholly animal nor wholly human, such as a Minotaur, Gorgon, Chimera, or Centaur. Monsters exist fully outside human or divine culture and are usually feared by humans and loved by the gods. Some monsters are singular creatures, while others live in groups.

1. Minotaur (man with the head of a bull).
2. Chimera (fantastical conglomeration of two or more animals).
3. Gorgons (women with serpent-hair and a gaze that turns living things to stone).
4. Centaurs (or other half-human/half-animals).
5. Phoenix (a magical bird that can turn itself into fire and rise again from its own ashes).
6. Cyclops (one eyed giants).
7. Harpies (part woman, part bird, all nasty).
8. Hydra (multi-headed dragons with venomous blood).
9. Shades (ghosts, phantoms, demons).
10. Living Statue (automaton).
11. Khthonians (twisted creatures that live deep beneath the earth).
12. Giants.

QUESTS: PUTTING IT ALL TOGETHER

Now, the stage is set. You have your island, human settlements, events, gods and desires, artifacts, beasts, men, and monsters. Take a look at everything you have written down. Some items will naturally seem to go together, and others will obviously be at odds. Follow this instinct, because that's what you'll do next: take all of these pieces, fit them together and put them in conflict, and thereby construct the quests.

QUEST OBJECTIVES

For the first quest, start with one of the gods. What is his or her desire? Does that desire connect to one of the communities, artifacts, beasts, men, or monsters? Circle the god, the desire, and the thing(s) it connects to. That's the quest target. The god's desire will affect the target directly. And just like that, you've made your **primary objective**. You can write it out like this:

> **[A god] wants you to [desire] the [target].**
>
> [Apollo] wants you to [slay] the [Golden Boar].
>
> [Hermes] wants you to [steal] a [divine weapon].
>
> [Zeus] wants you to [incite] a war between the [Warrior city-state] and [The People of the Black Circle].

Each quest will have a single primary objective. Once the heroes attempt this primary objective (and succeed or fail) the quest is completed. The primary objective is always a battle contest of some kind, but not necessarily a battle of weapons. Before the primary objective can be addressed, though, the heroes will have to complete three or more **secondary objectives**.

Secondary Objectives

The secondary objectives are a series of tasks that must be completed before the primary objective can be attempted. Each quest should have at least three secondary objectives, but may have as many as nine. The number of secondary objectives determines how long a quest will take to play out. A short quest with three secondary objectives can be completed in one session of play. A nine-objective quest will take several sessions to complete.

Each secondary objective is like a gate that must be unlocked before the heroes can advance to the next objective. Think of a video game. Before you can fight the final boss, you have to find the key to the security door, switch on the power to the generators, and activate the stasis field. The best video games let you be creative in *how* you achieve these secondary objectives, and that's what Agon does, too.

To create the secondary objectives, look over the island elements you've written down. Any of these things might be obstacles, allies, or enemies for the heroes to face. Do any of the elements seem related to the primary quest objective? Try to create an interesting secondary objective for each element that seems to fit. Every secondary objective doesn't have to be linked to an island element, but a few should be.

The secondary objectives can be steps on a chain of tasks (do this, then do that) or they can be discrete tasks that can be done in any order.

SAMPLE QUESTS & OBJECTIVES

QUEST: THE GOLDEN BOAR

Primary Objective
Slay the Golden Boar of Ion and take its tusks.

Secondary Objectives (3)
These two are linked, obviously:

- Find out where the boar makes its lair, then. . .
- Travel to the boar's lair (through dangerous territory).

This one can be done at any time:

- Find out how to remove the boar's tusks (they're magical and require a special technique).

QUEST: THE STONE OF SONGS

Primary Objective
Seek the Stone of Songs in the Ruins of Nomos.

Secondary Objectives (6)

- Learn about the Stone of Songs (what is it, what does it look like, where does it come from, etc.).
- Find the key that can unlock the stone from where it is held.
- Find out where it might be hidden in the ruins.
- Figure out what to do with the stone once you have it.

Linked:

- Find out where the Ruins of Nomos are, then. . .
- Travel to the Ruins.

QUEST: THE SERPENT MEN

Primary Objective
Defend the holy Serpent of Apollo from sacrifice at the hands of the Serpent Men.

Secondary Objectives (3)

- Learn about the holy Serpent of Apollo (what is it, what does it look like, etc.).

Linked:

- Find out where the Serpent Men make their sacrifices, then. . .
- Travel there.

QUEST: THE SPIDER PEOPLE

Primary Objective
Steal the sacred pool of the Spider People.

Secondary Objectives (5)

- Learn about the sacred pool (what is it, how can we recognize it, its purpose, etc.).

Linked:

- Find out where the sacred pool is, then. . .
- Travel to the sacred pool.

These can be done at any time:

- Figure out a way to steal a sacred pool (How much water is in it? Is it even water?).
- Figure out what to do with the pool after you've stolen it.

QUEST: THE WAR

Primary Objective

Incite a war between the warrior city-state of Etebos and The People of the Black Circle.

Secondary Objectives (7)

- Learn about the city-state of Etebos (where it is, what its people are like, what they want).

Linked:

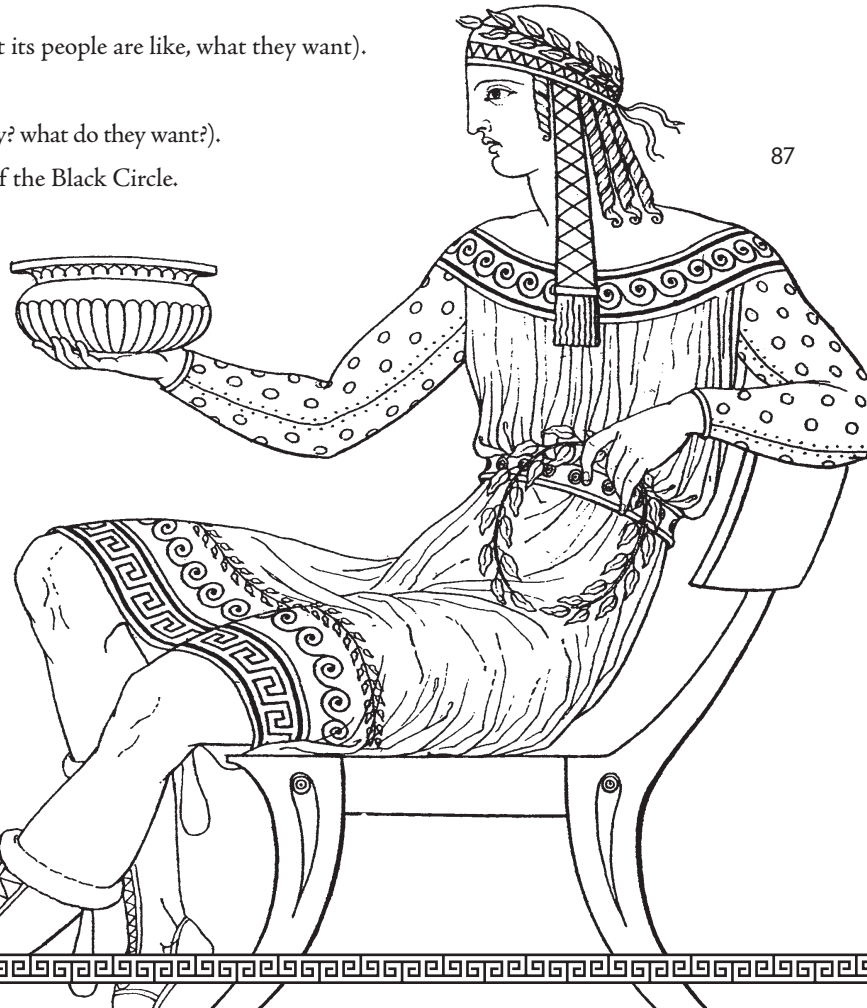
- Learn about the People of the Black Circle (who are they? what do they want?).
- It's a secret society! Find a way to identify members of the Black Circle.

Linked:

- Find or invent a reason for the city-state to go to war.
- Convince the right people to go to war.

Linked:

- Find or invent a reason for the People of the Black Circle to go to war.
- Convince the right people to go to war.



REVEALING THE QUEST IN PLAY

When the heroes reach an island, the gods speak directly. Three gods descend from Olympus, in all their radiant glory, and issue their divine commands. These are the primary quest objectives. The gods are specific and clear, but they do not elaborate. Before speaking the command, the god will address each hero by name and lineage as a sign of respect. If the god is favored by a hero, then the god will show special interest by giving that hero a compliment of some kind. Like this:

> "Hail to you mortal sons and daughters. Talos, son of Arsene; Aleta, daughter of Theseus; and Eurylochus, son of Galinthias, my faithful servant and master of the bow. Harken, heroes all, to my words. Upon this isle, you must find and slay the Golden Boar of Ion, and bring its tusks back to me. This, I command."

Make it very clear that this is not a press conference. The heroes may not interrogate the gods and demand further instructions. Instead, the heroes must travel around the island, meet the inhabitants, and learn of the details of their quest through exploration.

After the gods have spoken, you should tell the players how many objectives each quest has. Then it's up to them what to do next, but it will usually be something like, "go to the nearest town."

It's your job as Antagonist to reveal the secondary objectives to the heroes. You do this through the NPCs and locations in the world. The heroes will meet people and explore places and in so doing, they'll learn about the objectives for their quest. It's not your job to keep the objectives secret! Even if a particular NPC is trying to be secretive, *you*, the Antagonist, should convey as much information to the heroes as possible. When the heroes learn of an objective, tell them.

> "You just discovered your first objective: Find out where the Golden Boar makes its lair."

It's no fun to stonewall the heroes and watch them wander around for the whole game session with no idea what to do next. If things are dragging and the players seem uncertain, throw a contest at them that will give them some useful information.

> "A group of tough-looking temple-guards push their way into the tavern. 'Who's been asking about the sacred boar?' they cry. 'It must be those well-armed strangers over there. Listen up. You're not from around here, so you don't know. No one messes with the boar, or they'll face the wrath of the master hunter. Now get up! We're escorting you back to your ship and you can be on your way.' Time for a contest! The temple guards are going to run you out of town."
>
> Now the players can try to defeat the guards and interrogate them about this "master hunter" person or simply run away and try to sneak back to town for some reconnaissance of their own, or whatever. The important thing is, they have something to work with.

WHAT IF THEY DO THINGS 'WRONG'?

Players will sometimes have their heroes take actions that you never expected, or that are wildly different from the quest objectives you originally planned out. *This is okay*. In fact, it's a very good thing. It means that the players have engaged with the world you've made and are getting creative with their solutions to problems.

What You Should NOT Do

Don't stonewall the players until they do the "right thing." You know how, when you're playing a video game, you try to do something that the game designer didn't plan for, and it just doesn't work? Or, worse yet, you seem to be making some progress, but really you're just going around in circles doing pointless tasks until you choose the magic "right answer"? You remember how frustrating that can be? Yeah. Don't be like that. Agon may be *like* a video game, but it *isn't* a video game (especially not a bad one). Players should have the freedom to be creative with how they approach quests and objectives. You're already asking them to jump through some hoops to get to the primary objective—don't also try to tell them when and where to jump and how high.

What You SHOULD Do

Use the planned objectives as a guide to judge what the heroes are actually doing. Maybe their approach will satisfy one of the objectives you planned for, even if the heroes' methods are very different than what you expected. As long as they take action toward an objective, and win contests to complete it, go ahead and mark it off as finished. The exact method or approach isn't the important thing.

Let's take the War sample quest as an example. There are four objectives in that quest that revolve around finding a reason for the two sides to fight and then convincing them to do so. It might be tempting to look at these four objectives as a nice, linear progression of four events. The heroes stir up trouble on one side, then go to the other side, and so on. But what if the heroes don't do that? Instead, the players might come up with some fantastic master plan that involves getting the leaders of both factions together in the same place and then ruthlessly blackmailing them into starting the war. (Okay, that's not terribly heroic, but it's not our place to judge that.) Instead of four discrete objectives ticked off in order, the heroes have come up with a way to address all four at once. Is this okay? Yes! This is aggressive, good play. The players have found a way to address the quest objectives with less effort and exposure to danger—which also means they will probably have fewer contest rolls and earn less Glory, so it's not all roses for the heroes, anyway.

The message here is: Be flexible. Use your quest objectives as a guide for how to present the quest in play, not as an exact map for the players to follow like rats in a maze.

PLAY THE NPCS

All this talk about objectives and heroes can let the NPCs get lost in the shuffle. It's true that the heroes are the stars of the game, but it's important for the Antagonist to play the NPCs. Each NPC has his or her own goals and desires and should

try to achieve them, preferably by using the heroes in some way. The best kind of NPC is one that funnels all his energy through the hero band in one way or another. The NPC may think of the heroes as a big obstacle that has to be eliminated, or as a group of semi-divine saviors sent to solve all his problems. Either way, the NPC is like a loaded gun pointed right at the heroes and set to go off.

While the heroes are running all over the island pursuing quest objectives, the NPCs should also initiate action. They'll ask the heroes for help, attack the heroes, try to mislead the heroes, offer helpful information, try to hide from the heroes, and so on. The NPCs are active, dynamic characters. The arrival of a band of violent heroes on their island is more than enough to send them all into a frenzy of activity.

A very ambitious Antagonist might even have an NPC from another quest leak over into the current action, as foreshadowing of a future quest to come. This will make the NPC all the more interesting when the heroes run into her again later and find out her "real" role in the story.

COMPLETING, FAILING, OR ABANDONING A QUEST

There are three ways for the heroes to finish a quest. They can **complete** it by achieving the secondary objectives and then winning the final battle for the primary objective. Or, they can **fail**, by achieving the secondary objectives but then losing the final battle for the primary objective. Or, they can **abandon** the quest, by quitting at any point along the way.

QUEST REWARDS

Successfully completing the primary quest objective gives each hero in the group one extra box of divine favor, one Glory for each objective in the quest, and a god oath from the god who sent them on the quest. If the quest is failed, the heroes still get a god oath for their efforts on behalf of the god, good for the next quest. If the heroes abandon a quest, they get no reward.

CONSEQUENCES

Each island contains three quests. This means that the heroes will spend some time on the island, and they will likely cross paths with certain island inhabitants more than once. Actions taken by the heroes in the past may come back to haunt them in the future.

To represent this in the game, the Antagonist can add free advantages to NPC opponents based on their past interaction with the heroes. If, for example, the heroes incited a war between two tribes, then NPCs from both tribes could have an advantage like "Hates the heroes for bringing their people to war."

These free advantages don't cost any Strife and don't count towards the three-advantage limit per NPC. A given NPC can only benefit from one free advantage at a time.

Follow-Up Quests

Sometimes the completion of one quest will create the seeds of another. The heroes may have helped one god, but angered

another, who will appear and demand service to right the "wrongs" done by the heroes. For example:

> After successfully killing the Golden Boar for Apollo, the heroes are confronted by an angry Hera. The boar was her sacred creature, placed near a cave that is a portal to the underworld, to guard it and keep the shades of the dead from escaping. Hera demands a new service from the heroes. They must go to the cave, destroy any shades they find there, and then descend into Hades to find a new champion to guard the cave. Oh, and by the way, you can't rest while you're in Hades or you will never be able to return to the living world again. Good luck.

The occasional follow-up quest like this will help to give some weight to the deeds of the heroes since there are clear consequences for their actions. Don't overdo it, though, or the players will get gun-shy about finishing quests, afraid that their efforts will be turned around to create some new problem. A plain old unqualified success can be a very good thing.



CREATING NPCS

Creating an NPC opponent is very similar to the process for creating a hero. First you'll choose a type and name, then assign ability dice, weapons, and armor. Finally, NPCs can have supernatural powers, which you'll choose from the selection later in this chapter.

Type

There are three types of NPC characters: Beasts, Men, and Monsters. Besides their appearance and general characteristics, the three types each have a different special **immunity**.

- Beasts are immune to human trickery. They can't be fooled with lies, disguises, riddles, or complex schemes. Orate has no effect on them. Beasts have d4 Craft abilities and can't raise them.
- Men have no immunities and no ability caps.
- Monsters are immune to mortal weapons. A monster can only be harmed by magical weapons or special attacks (or by using divine favor to make a normal weapon magical). Each monster has its own unique way it can be harmed. Monsters start with d4 Insight, d4 Orate, d4 Heal, and d4 Music, only one of which can ever be raised (you pick which one).

Name

Each NPC gets a name, and a name die. NPC name dice start at d4 instead of d6, however.

Abilities

An NPC starts with a d6 in each ability not otherwise restricted because of type. You may raise an ability in a group by one die size (e.g. d4 to d6 or d6 to d8) by lowering another ability in that group one die size (d6 to d4).

Weapons

An NPC can have up to four weapons. Men use the standard weapons (bow, javelin, shield, spear, sword), just like heroes. Beasts and Monsters can have unusual weapons like tusks, claws, or fiery breath, but each should be mapped to a standard weapon. For example, the Golden Boar of Ion has tusks like swords. So, you give the creature two "swords" for weapons and write it like this:

Tusks 2d6/2d6 (sword)

A fiery breath weapon might be like a bow:

Firey Breath 1d8+1 (bow)

Scaly hide might be like a shield:

Scaly Hide 1d8 (shield)

Armor

An NPC starts with no armor die.

Powers

An NPC starts with no supernatural powers.

Divine Favor

Each NPC starts with 6 divine favor.

SPENDING STRIFE

A basic NPC costs 1 Strife. For each extra point of Strife you spend, you can add one die-size to any NPC die. Adding a d6 armor die also costs 1 Strife. Each extra point of divine favor costs 1 Strife. Most supernatural powers also cost 1 Strife each, but there are a few that cost two or even three.

An NPC's name cannot be greater than d10. Remember, the maximum amount of Strife you can spend on one NPC is:

(Highest hero name die size + 2) x 2

Sample NPC: The Golden Boar of Ion

The Golden Boar costs 14 Strife:

Basic NPC: 1 Strife

Name: 2 Strife for d8

Abilities: 4 Strife spent

Weapons: 2 Strife spent (to raise "javelin" die to d10)

Armor: 3 Strife for d10

Powers: 3 Strife (1 for Natural Weapons, 2 for Multi-Strike)

Total: 15 Strife

With his natural weapons and multi-strike powers, the boar is a tough challenge for a group of starting heroes. At 15 Strife, the boar is near the single NPC Strife limit for a band of d6 Name heroes.

Golden Boar of Ion (d8) (beast)

STRIFE 15

INSIGHT d4	GRACE d6
MIGHT d8	SPIRIT d8
HEAL d4	LORE d4
MUSIC d4	ORATE d4
ATHLETICS d8	CUNNING d8
HUNT d8	WRESTLE d4
AIM d8	SHIELD d4
SPEAR d4	SWORD d10

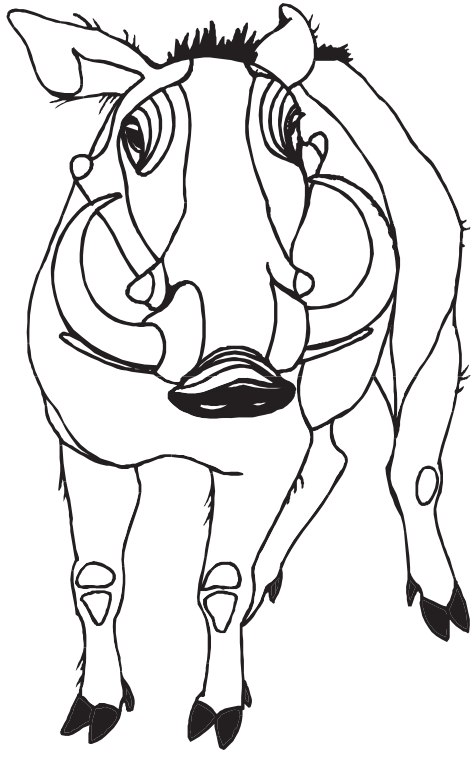
WOUNDS 1 2 3 4 5 6

ARMOR d10

DIVINE FAVOR 6

WEAPONS
Tusks 2d6/2d6 (swords)
Furious Charge 1d10+1 (javelin)

POWERS
Natural Weapons
Multi-Strike



POWERS

Ambush **cost: 1 strife**
The NPC may choose the starting terrain of the battle (and thus the range). The NPC gets +2 to position, attack and defense rolls during the first exchange of the battle.

Armor-Piercing **cost: 1 strife**
Choose one weapon of the NPC. Attacks from that weapon cannot be deflected by armor. This power may be taken multiple times.

Defense/Offense **cost: 2 strife per d8**
This power can represent many things, from a spiny hide, to steel skin, to supernatural reflexes. For each 2 Strife spent, add 1d8 to the attack or defense pool for the NPC. Max: 3 dice each of Offense or Defense.

Extra-Damage **cost: 2 strife**
This power can represent fire, acid, or other unusual attacks. After the target is hit and wounded, add one to the total wounds done by the attack. This power applies to all of the NPC's attacks.

Fear **cost: 1 strife** **use: 1/battle**
The NPC radiates a supernatural aura of fear that can shake even the bravest of heroes. Between exchanges (or before the first exchange) the NPC can activate this fear effect. Roll [Name + Spirit +1d8] for the NPC. Each opponent rolls Name + Spirit to resist. Any target that fails suffers a -2 to all attack rolls against the NPC for the rest of the battle. This power may be used once per battle.

Fiery Form **cost: 2 strife**
This power can represent any kind of creature that is composed of or covered with a harmful substance such as fire, lightning, burning rock, and so on. When the NPC is hit by a melee attack, it instantly strikes the attacker (before the attacker does damage to the NPC). The Fiery Form attack is [Name + Might + 1d8] vs. the defense dice of the opponent.

First Strike **cost: 2 strife**
The NPC always attacks first, regardless of weapon length, range, or other factors.

Gaze **cost: 3 strife**
Between exchanges (or before the first exchange) the NPC may activate its Gaze attack. The NPC rolls [Name + Insight + 1d8]. Each opponent who can see the NPC must roll Name + Spirit to resist. Attack victories deal wounds. An opponent can choose to "look away" to automatically resist the attack, but will then suffer a -4 penalty to position and attack rolls during the next exchange.

Hold **cost: 1 strife**
Before position rolls, the NPC may use this attack. The NPC rolls [Name + Might + 1d8] vs. the target's Name + Grace. Victory for the NPC means that the target may not flee or

roll position and may not position anyone (including itself) in the next exchange.

Reflect Attack **cost: 2 strife**
When the NPC deflects an attack with its armor, that attack may be transferred to any other opponent who is in range of the original attack, including the attacker. Leave the attack roll on the table. The new target makes a defense roll, as normal. This power may represent illusions or mind-control in addition to an actual physical redirection.

Life-Drain **cost: 2 strife**
When the NPC does damage to a target, it heals the corresponding wound box on itself.

Multi-Strike **cost: 2 strife**
This power lets the NPC make another attack during one exchange. This power may be taken multiple times.

Natural Weapons **cost: 1 strife**
The NPC does not have to "switch" weapons. It may use any of its weapons during an exchange. This power does not grant extra attacks.

Poison **cost: 2 strife**
The NPC has poisonous attacks. Each wound done to a target also causes one level of impairment to any ability the target is currently using in the battle (target chooses).

Re-position **cost: 3 strife**
This unusual power can represent an earth-shaking ability, obscuring mists or something similar. The NPC may activate this power between exchanges. Pick up all the markers for the combatants, hold them in your hand about six inches over the range strip, and drop them. Wherever a marker lands is its new position for the next exchange. Markers that fall off the range strip should be moved to the nearest range band. The normal position phase is skipped.

Resurrection **cost: 3 strife**
The NPC returns to life after it is defeated. The heroes receive no Glory awards for the defeat. Each NPC with resurrection has a weakness (fire, water, its true name, etc.) by which the heroes can defeat it for good (and receive the full Glory award for the NPC).

Swift **cost: 2 strife**
The NPC may move one range band at any time during the exchange.

Transform **cost: 2 strife**
When the NPC defeats an opponent, the opponent is transformed in some way (turned to stone or mist, into a monster, etc.). Each transformation has its own unique cure, created by the Antagonist.

MINIONS

Minions are a specical type of NPC. They are the nameless followers of greater beings. They may be cultists in service to a serpent god, footsoldiers in the army of a city-state, or the lesser spawn of some dread creature. Minions are not fully described in the game system with all twelve abilities and other traits. They're not as tough as a normal NPC and they cost less Strife to make, making them ideal for hordes of weaker creatures or any opponent that doesn't need as much detail as a full NPC.

Creating a Minion

Creating a minion is similar to creating an NPC, but with less detail. A minion is represented by four broad abilities: Arete, Battle, Craft, and Sport. By default, a basic minion has a d6 in each ability. The cost to create a basic minion is 1 Strife. The Antagonist can spend Strife to increase these abilities (two Strife per die size) up to d10.

Minions do not have names, but they do have a type: Beast, Man, or Monster. Beast type minions have a d4 Craft ability and cannot raise it. Minions get the immunity of their type, like a normal NPC. A minion may have up to three weapons and three powers. Minions don't use armor.

Once the Antagonist pays to create one minion, she can create copies of that minion by paying one Strife for each copy. The Strife limit for creating the original minion is half the normal Strife limit for a single NPC. The maximum number of minions in play at one time is equal to the Single NPC Strife limit: [highest hero Name die + 2] x 2.

Minions in Action

When a minion takes action, it rolls one ability die plus the name of the being it serves (if that being is still alive). Minions wield weapons in combat just like a normal character.

Minions do not take wounds. When a minion is wounded, it is defeated. Minions cannot wear armor, but they may have the Defense power (which adds defensive dice), making them harder to kill.

Ganging Up

Minions may **gang up** to be more effective in a contest. Up to six minions may gang up together. When minions gang up, they roll all of their dice together and take the single highest die as their combined result. Roll one ability die for each minion in the group, plus the name die of their master. Add +1 to the result for each minion in the group. So, if three minions with Craft d8 ganged up, the Antagonist would roll:

Master's name + 3d8 (ability) + 3 (gang up bonus)

To gang up during battle, all the minions in the group must be on the same range band, use the same weapon, and be of the same type. The weapon dice are rolled once for the group, not for each minion in the group. So, if four minions with Battle d6 using swords ganged up for an attack, the Antagonist would roll:

Master's name + 4d6 (ability) + 2d6 (sword dice) + 4 (gang up bonus).

A gang of minions can be very dangerous before their numbers are whittled down.

Keeping Track of Minions

It can be tricky to keep track of minions if you have a lot in play. Here are some tips:

- If you have minions in combat with different weapons, use different markers to distinguish them on the range strip. You might use dimes for archers and pennies for spearmen, for example.
- Set aside a group of dice for each minion type, and divide them between left and right hands. Then, whenever a minion of that type attacks or defends, you use that set of dice each time.

Position

The Antagonist makes one position roll for each *type* of minion, not each individual minion. So, if there were two types in play during a battle—spearmen and archers, for example—the Antagonist would make two position rolls: one for the spearmen and one for the archers.

When the heroes move minions on the range strip, they move individual minions, not all the minions of that type at once. When the minions position, they may move *every* hero they beat, **or** each minion may move.

Minion Position Roll Example

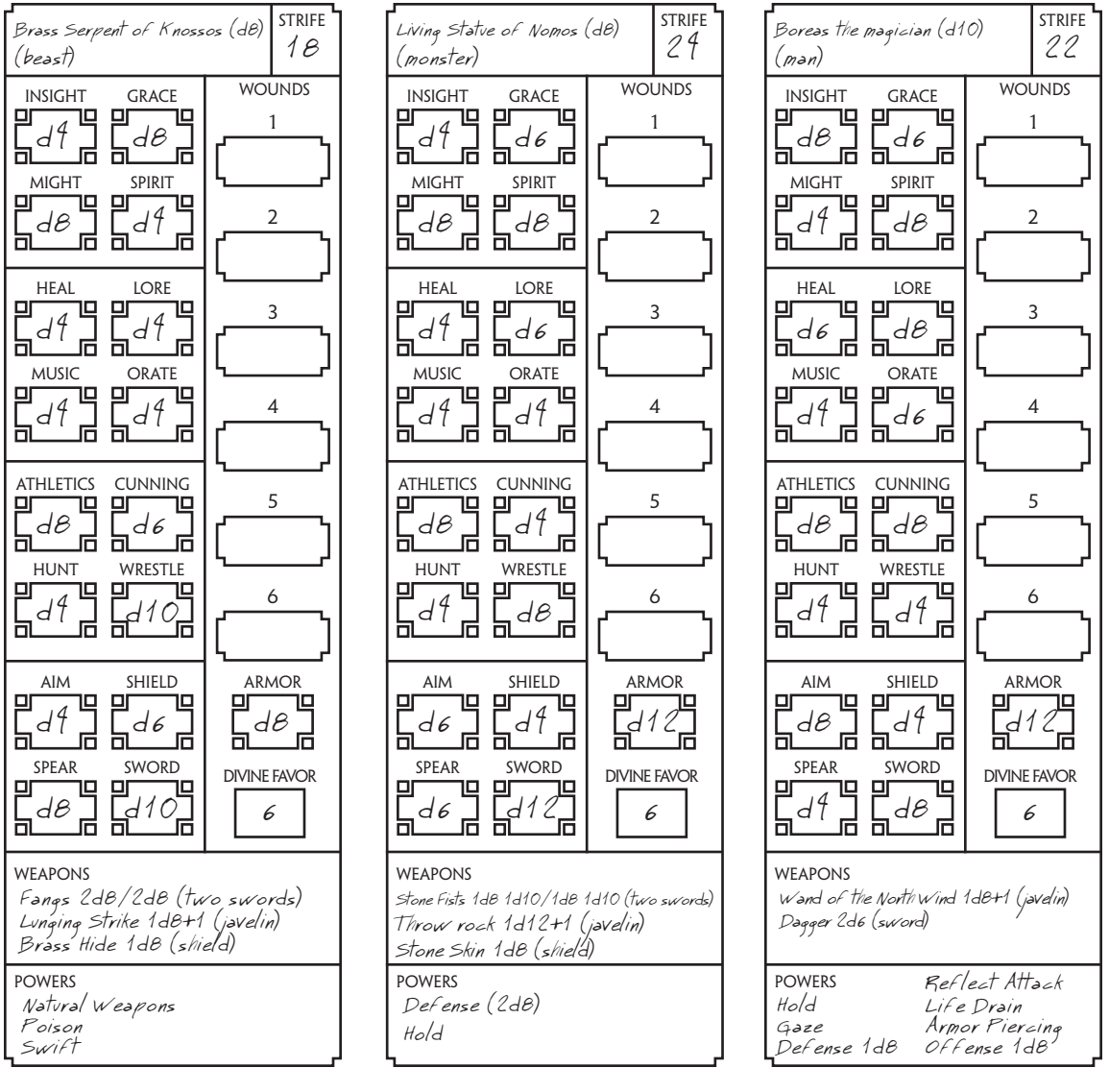
The Antagonist rolls position for the two types of minions in the battle: spearmen and archers. The spearmen roll a 6 and the archers roll a 4.

The four heroes roll 2, 3, 5, and 7, respectively.

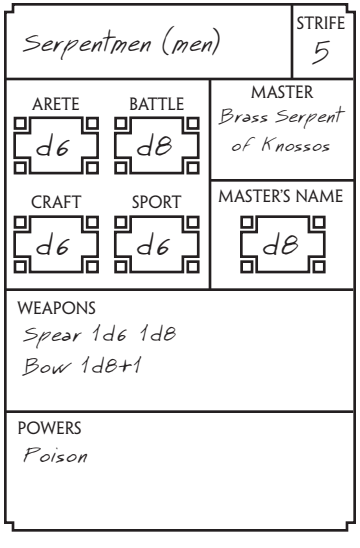
This means that the archers (4) can move the hero that rolled 2 *and* the hero that rolled 3. The spearmen (6) can move the hero that rolled 2, the hero that rolled 3, *and* the hero that rolled 5.

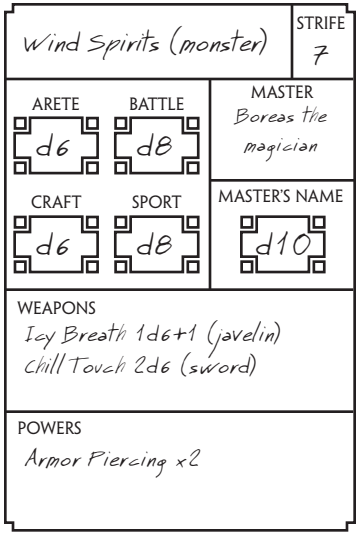
In turn, the hero that rolled a 5 may move *one* archer minion and the hero that rolled a 7 may move one spearman or one archer.

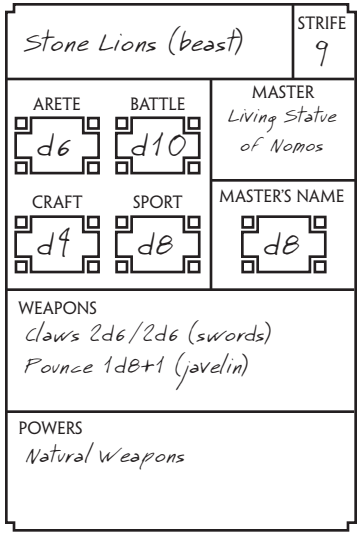
SAMPLE NPCS


Brass Serpent of Knossos (d8)
(beast)
STRIFE 18
INSIGHT d4
GRACE d8
MIGHT d8
SPIRIT d4
HEAL d4
LORE d4
MUSIC d4
ORATE d4
ATHLETICS d8
CUNNING d6
HUNT d4
WRESTLE d10
AIM d4
SHIELD d6
SPEAR d8
SWORD d10
WOUNDS 1 2 3 4 5 6
ARMOR d8
DIVINE FAVOR 6
WEAPONS
Fangs 2d8/2d8 (two swords)
Lunging Strike 1d8+1 (javelin)
Brass Hide 1d8 (shield)
POWERS
Natural Weapons
Poison
Swift
Living Statue of Nomos (d8)
(monster)
STRIFE 24
INSIGHT d4
GRACE d6
MIGHT d8
SPIRIT d8
HEAL d4
LORE d6
MUSIC d4
ORATE d4
ATHLETICS d8
CUNNING d4
HUNT d4
WRESTLE d8
AIM d6
SHIELD d4
SPEAR d6
SWORD d12
WOUNDS 1 2 3 4 5 6
ARMOR d12
DIVINE FAVOR 6
WEAPONS
Stone Fists 1d8 1d10/1d8 1d10 (two swords)
Throw rock 1d12+1 (javelin)
Stone Skin 1d8 (shield)
POWERS
Defense (2d8)
Hold
Boreas the magician (d10)
(man)
STRIFE 22
INSIGHT d8
GRACE d6
MIGHT d4
SPIRIT d8
HEAL d6
LORE d8
MUSIC d4
ORATE d6
ATHLETICS d8
CUNNING d8
HUNT d4
WRESTLE d4
AIM d8
SHIELD d4
SPEAR d4
SWORD d8
WOUNDS 1 2 3 4 5 6
ARMOR d12
DIVINE FAVOR 6
WEAPONS
Wand of the North Wind 1d8+1 (javelin)
Dagger 2d6 (sword)
POWERS
Hold
Gaze
Defense 1d8
Reflect Attack
Life Drain
Armor Piercing
Offense 1d8

SAMPLE MINIONS







DESIGNER'S NOTES

Agon is my take on *Dungeons & Dragons*. The heroes travel from place to place, fight monsters, complete quests, earn rewards, and eventually retire.

I always thought that D&D had great potential as a truly competitive RPG, but it lacked the mechanisms to really make that happen (which is why a lot of groups make up their own mechanics for D&D that do support competitive play). The main hurdle was the Game Master. In most games, the GM has ultimate authority over everything. There are no checks and balances. This makes it impossible for a GM to really go all-out against the player-characters. He can make giant boulders fall from the sky and crush everyone—hardly conducive to a level playing field. And if you're always pulling your punches, the "victories" of the other side are hollow.

So, the first "fix" was Strife. Give the GM a budget to work with and then he or she can play the game along with everyone else. The second fix wasn't a fix at all, but a realization: the game isn't about players vs. GM, it's about player vs. player. The players compete against *each other* for Glory. Duh. The GM is just there to provide consistent opposition.

With these ideas in place, the rest came together pretty easily. I think there are different types of fun to be had as a player and as an Antagonist, but they both require strategic resource management and clever play to do well. It's possible to really get your ass kicked by a good player in Agon, which is how it should be. Oaths, people. That's where it's at. Yowch.

AGON IN OTHER SETTINGS

The core Agon system can be used in a variety of other settings with only some minimal tweaks.

Norse Adventurers

This one should be obvious. You don't need to change much. Even the weapons are the same. Maybe call Fate "Doom" instead. Throw in the Norse gods and you're good to go.

Ancient Americas

Another simple conversion. The mythologies and histories of the ancient indigenous peoples of the American continents—spirit quests, sacred places, tribal wars—make great material for the game.

Special Ops

A slightly more advanced conversion. Weapons will be more like Pistols (range 1), Shotguns (range 2) Submachine Guns (range 2-4), and Assault Rifles (range 5,6). The gods are out, but you could substitute special training divisions with cryptic names like "Condition Echo" or "Section 8" that give assignments and aid. If you're into the *Ghost in the Shell* style future-tech you could simulate cybernetics with divine favor points and heroic traits.

Space Adventure

You can use the range strip and position rolls to simulate dogfights with star-fighters. Ships could even have their own abilities, like Maneuver and Firepower.

INSPIRATIONS & THANKS

This game came about because I was reading Homer's *Iliad* and *Odyssey* and the wonderful novels by Dan Simmons: *Ilium* and *Olympos*. That much awesome Greek action in my head just had to come out in some form.

The core dice mechanic was inspired by *Savage Worlds*, by Shane Hensley and John R. Hopler. Vincent Baker also makes great use of "dice types as traits" in his masterpiece game, *Dogs in the Vineyard*.

Strife (and the concept of a GM budget) was inspired by *Primetime Adventures* and *Galactic*, both by Matt Wilson.

The random island generator was inspired by *Mazes & Minotaurs*, by Olivier Legrand and Paul Elliott.

The wound track was inspired by *The Shadow of Yesterday*, by Clinton R. Nixon. The "Hubris" mechanic is also from that game, where it's called "Bringing Down the Pain."

Everything I know about scene-framing, reward systems, and game structure came from the works of Ron Edwards, specifically *Sorcerer*, *Trollbabe*, and *Black Fire*.

The whole Fate business was inspired by my fuzzy memories of a Greek hero game that Jonathan Walton was messing around with years ago, called *Argonauts*.

I first encountered truly functional, competitive RPG play in *Rune*, by Robin Laws, and again more recently in *Capes*, by Tony Lower-Basch. The player vs. player aspects and crackling reward cycles of those games inspired several elements of Agon.

And when I say "inspired by" I mean "shamelessly stolen from." This is a Frankenstein game, and I am not ashamed to say so. I've benefitted greatly from the geniuses of game design that came before me.

Special thanks to Brandon Amancio for creating a much better positioning system than the one I had to start with. I mangled his original idea, so any mistakes are mine. I've heard that *Traveller*, by Marc Miller, used a similar system. I'm not familiar with that game (for shame!) but I figured I should acknowledge it here. I was introduced to the concept of "tactical combat without a map" in Luke Crane's RPG, *The Burning Wheel*, which influenced the design of Agon quite a bit.

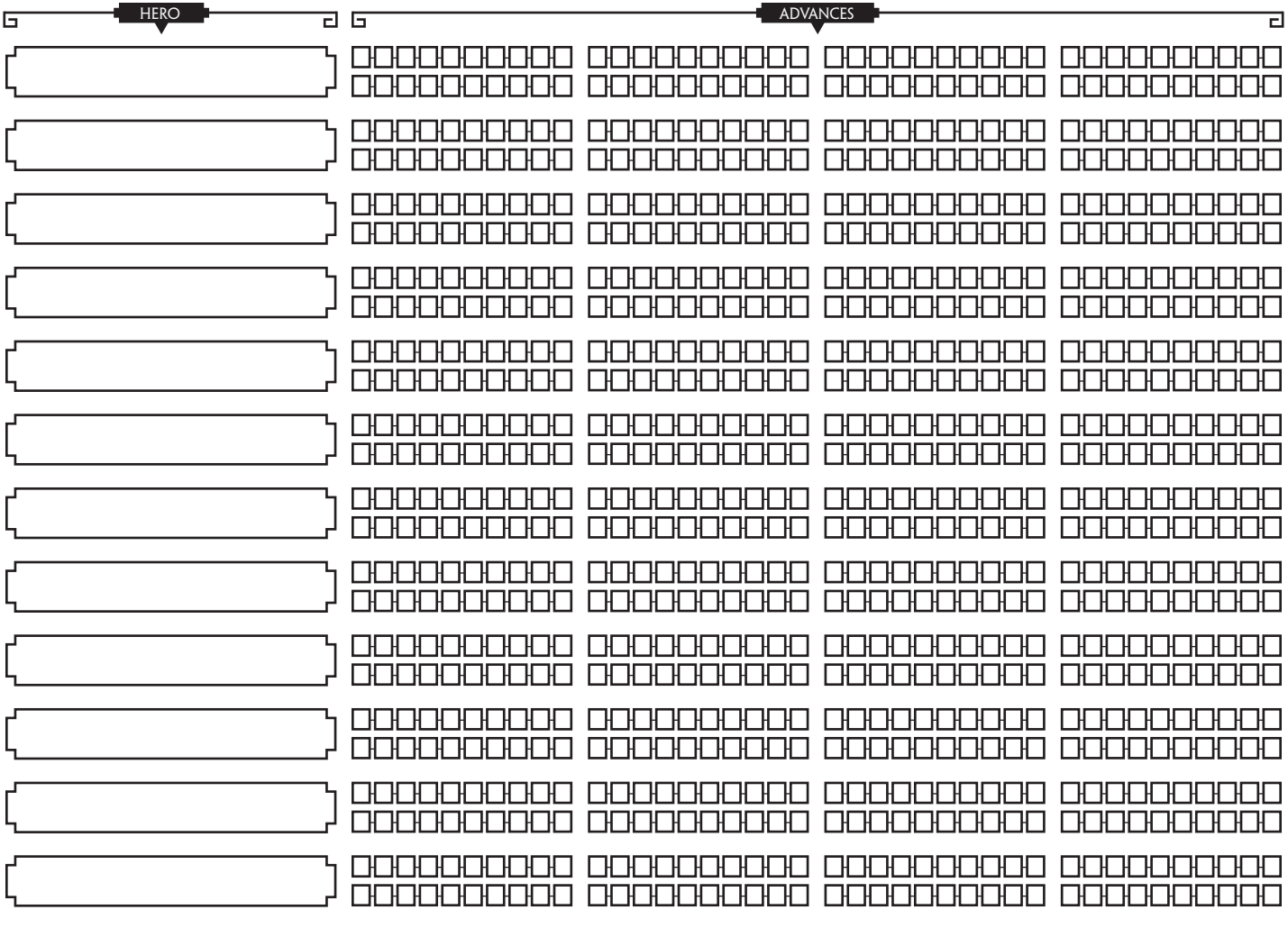
I couldn't have made this without the support, wisdom, and guidance of Wilhelm Fitzpatrick, Matt Wilson, Clinton R. Nixon, Philip LaRose, Brandon Amancio, Tony Dowler, Matt Durasoff, Scott Dierdorf, Chris Chinn, Andy Kitkowski, Matt Snyder, Vincent Baker, Ron Edwards, and of course, Elizabeth Franklin—who lost her boyfriend for days and weeks at a time while he slaved over this accursed book.

Finally, much love to The Forge indie RPG community (http://www.indie-rpgs.com). Everyone there helped me become a better game designer. Their insight, encouragement, critical thinking, and enthusiasm for actual play inspired me to make and sell my own games.

Hail Eris,

– John

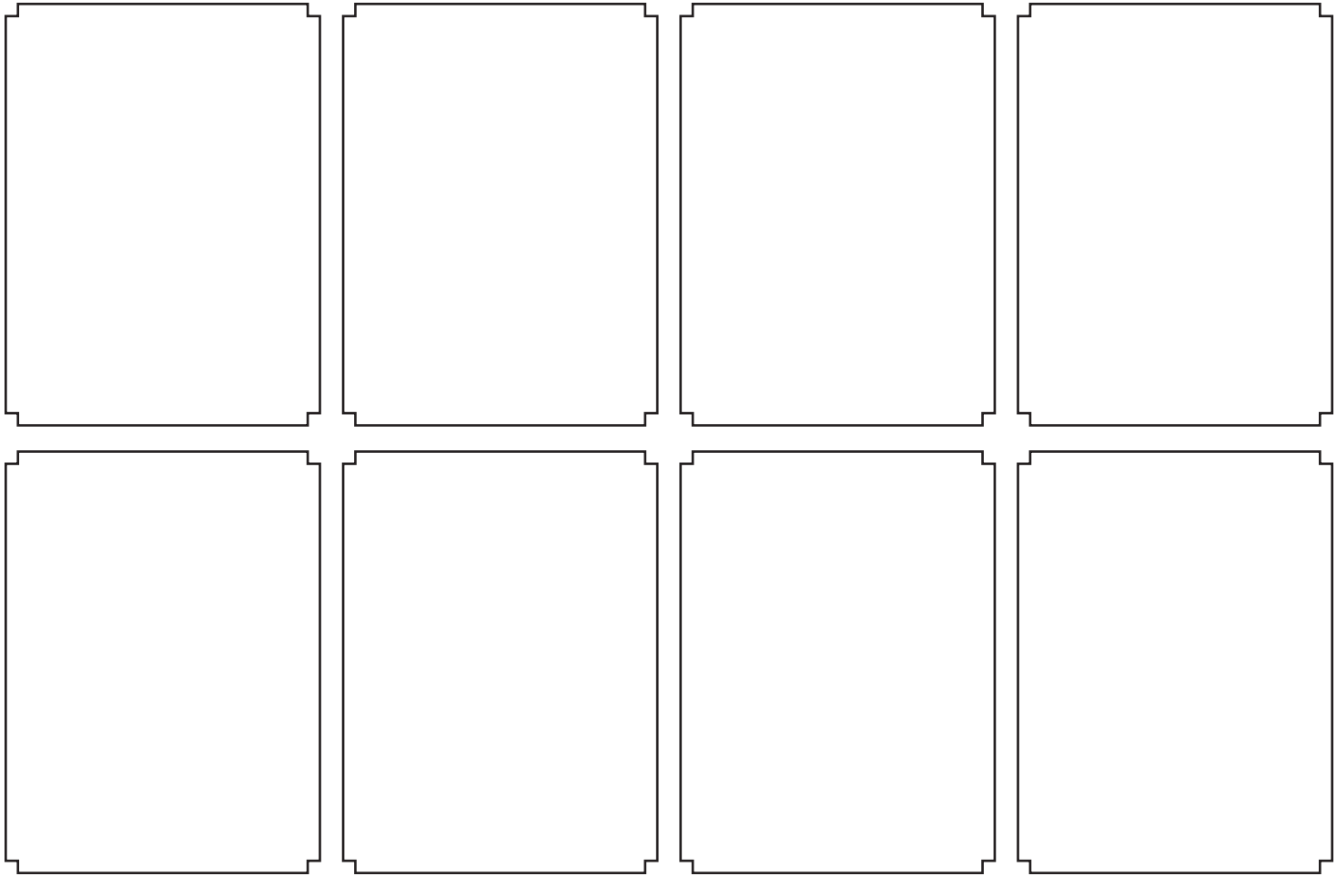
AGON LEGEND SHEET

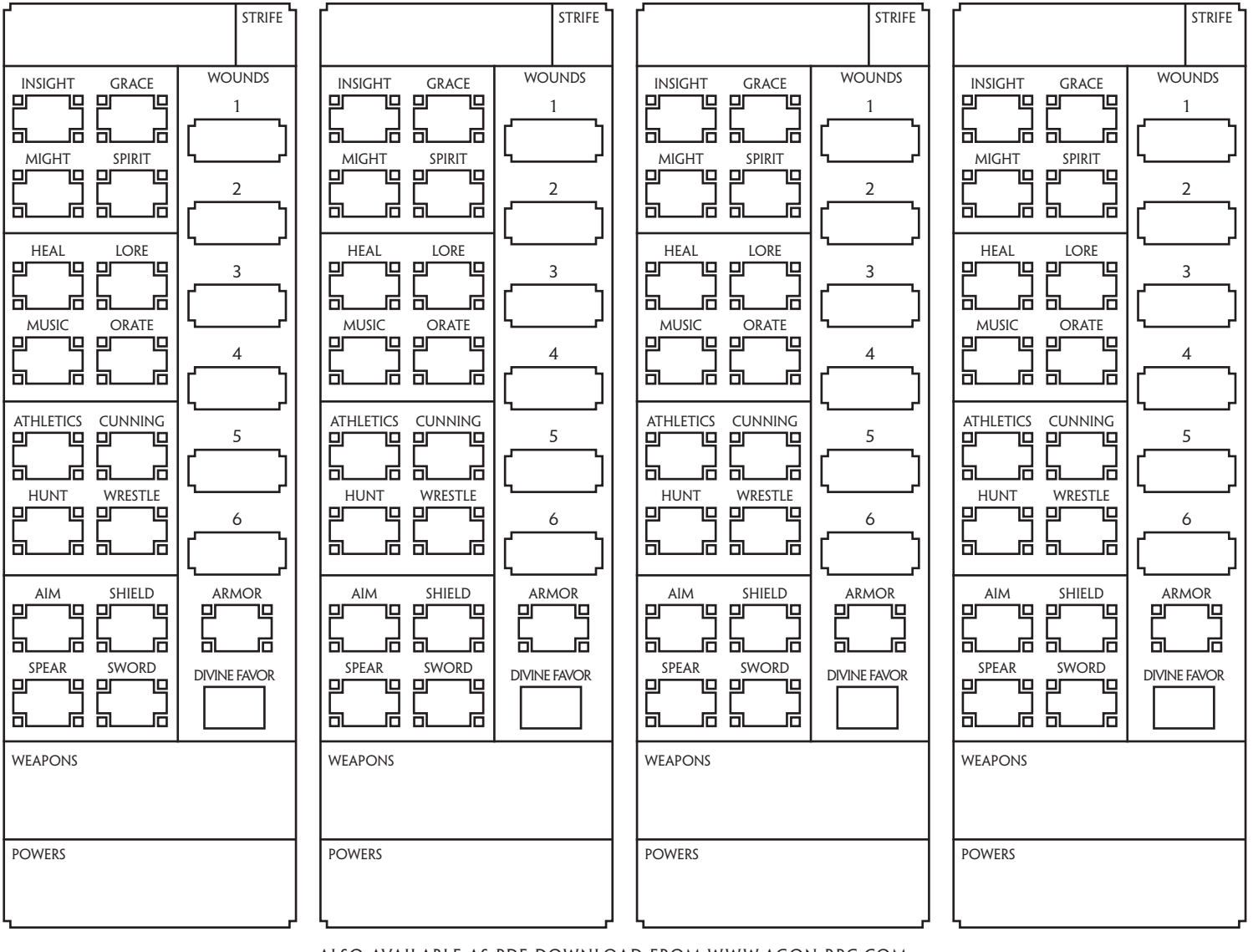


ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

MOST DAMAGE DONE IN ONE ATTACK	HIGHEST ABILITY ROLL	MOST BEASTS DEFEATED	MOST MEN DEFEATED
MOST MONSTERS DEFEATED	MOST MINIONS DEFEATED	MOST DAMAGE TAKEN IN ONE ATTACK	MOST VALUABLE PLAYER

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM





AGON NPC SHEET

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

AGON MINIONS SHEET

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

STRIFE

ARETE BATTLE MASTER

CRAFT SPORT MASTER'S NAME

WEAPONS

POWERS

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

AΓΩN

HEROIC TRAIT

NAME

LINEAGE

NAME DIE

HEROIC TRAIT BONUS

QUESTS

OATHS

ARETE

INSIGHT | GRACE | MIGHT | SPIRIT

FATE

8 | 10 | 12

GOD

FAVORED ABILITIES

CRAFT

HEAL | LORE | MUSIC | ORATE

SPORT

ATHLETICS | CUNNING | HUNT | WRESTLE

DIVINE FAVOR

GLORY

BATTLE

AIM | SHIELD | SPEAR | SWORD

ADVANCES (UNSPENT)

WOUNDS

1 -1 TO NEXT ROLL

2 -1 TO NEXT ROLL

3 -2 TO NEXT ROLL

4 -1 TO ALL ROLLS

5 -2 TO ALL ROLLS

6 -4 TO ALL ROLLS (DEFEATED)

BOW DICE

RANGE

JAVELIN DICE

RANGE

SHIELD DICE

ARMOR DIE

- ☐ HELMET (-1 MISSILE)
- ☐ BREASTPLATE (-1 MELEE)
- ☐ GREAVES (-1 POSITION)

SPEAR DICE

RANGE

SWORD DICE

RANGE

SPECIAL ITEMS

DIVINE FAVOR COSTS

1: OPEN-END DIE
1: +1D6 FOR 1 ROLL
2: RE-ROLL ONE DIE
2: ATTACK AGAIN
2: MOVE HERO 1 RANGE
2: NO DMG PEN FOR 1 EX
3: +1D8 FOR 1 ROLL
4: RE-ROLL ANY/ALL DICE
5: DIVINE WEAPON

EARNING FATE

1: AVOID WOUNDS FROM 1 ATTACK
1: REMOVE 4 IMPAIR LEVELS
1: COMPLETED QUEST
1: DEFEATED
1: CHALLENGE A GOD

REWARDS

COMPLETED QUEST: 1 DIVINE FAVOR
WIN CONTEST: 1 GLORY
HIGHEST HERO ROLL: 1-7 GLORY
DEFEAT MINION: 1 GLORY
DEFEAT NPC: GLORY = HIGHEST WOUND DONE

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

GREEK NAMES (MALE)

Abantes
Abas
Abascantus
Abderos
Aberkios
Ablerus
Abreas
Abronychus
Abydos
Acaeus
Acamus
Acessamenus
Acestes
Aclepiades
Acrisias
Acrisius
Acroneos
Actor
Adeimanthos
Adelphius
Admetos
Adrastos
Adrastus
Adrestus
Aeaces
Aegaeon
Aegicoros
Aegisthes
Aegon
Aeimnestos
Aenesidemos
Aeolus
Aeropus
Aeschreas
Aesculapius
Aesepus
Aeson
Aesop
Aetes
Aethon
Aetion
Aetios
Aetolos
Agamedes
Agamemnon
Agapenor
Agapias
Agastrophos
Agathocles
Agathon
Agelaus
Agenor
Agesilaus
Agetos
Agis
Agrias
Aiantes
Aias
Aigeus
Airopos
Aischylos
Akadios
Akamas
Aktis
Aktor
Alastor
Alcaeos
Alcandros
Alcides
Alcimos
Alcinous
Alcmaion
Alcman
Alcon
Alector
Alektryon
Aleuas
Alexandros
Alexarchos
Alexias
Alexis
Alexon
Alkamenos
Alkestis
Alketas
Alkibiades
Alkides
Alkimachos
Alkiphron
Alkmaion
Aloeus
Alphaeus
Alpheos
Alphesiboeus
Alphios
Altes
Alypius
Amarinceus
Ameinias
Ameinokles
Amiantos
Amomphare-
tos
Amopaon
Amphiaraos
Amphidamos
Amphimachos
Amphion
Amphios
Amphitrion
Amyntas
Amyntor
Amyris
Amythaon
Anabesineos
Anacharsis
Anakletos
Anakreon
Anastasios
Anaxagoras
Anaxandridas
Anaxandrides
Anaxandros
Anaxarchos
Anaxilaus
Anaximander
Anaximenes
Anaxis
Anaxos
Anchialus
Anchimolios
Anchises
Ancus
Andokides
Andraemon
Andreas
Androbulos
Androcles
Androdamos
Androgeus
Aneristos
Aniketos
Anisodoros
Antaeus
Antagoras
Antemion
Antenor
Anthemion
Antichares
Antidoros
Antigenes
Antigonos
Antikles
Antilochus
Antinous
Antiochus
Antipatris
Antipatros
Antiphales
Antiphones
Antiphus
Antisthenes
Anytos
Anytus
Apelles
Apellicon
Aphidnos
Apisaon
Apollodoros
Apollophanes
Apollos
Aratus
Arcas
Arcesilaus
Archagoras
Archelaos
Archesilaus
Archestratidas
Archilochus
Archytas
Arcidamus
Arcturus
Areilycus
Areisius
Areithous
Argades
Argaeus
Argos
Aridolis
Arion
Ariphron
Aristaeus
Aristagoras
Aristaios
Aristandros
Aristarchos
Aristarchus
Aristides
Ariston
Aristocypros
Aristodemos
Aristogeiton
Aristomachos
Ariston
Aristonous
Aristonymos
Aristophanes
Aristophantes
Aristos
Aristotles
Aristoxenus
Arrabaios
Arridaios
Arsenios
Artemas
Artemidoros
Artemios
Artemisthenes
Arybbas
Asasthenes
Ascalaphus
Ascanius
Aschines
Asius
Asklepios
Asonides
Asopodoros
Asopus
Asphalion
Assaraeus
Astacos
Aster
Asterion
Asteropaeus
Astrabacus
Astyanax
Athamas
Athenades
Athenaeus
Athenion
Athenodorus
Atiphates
Atreus
Atrometos
Attaginas
Attaginos
Attalos
Atymnius
Atys
Audax
Augias
Auletes
Autesion
Autodikos
Autolycus
Autolykos
Automedon
Autonous
Axylus
Azeus
Bacchides
Bacchios
Bacchylides
Bacenor
Bacis
Baerius
Balius
Barates
Bardas
Basileides
Basileios
Basilides
Bathyaes
Belos
Bendis
Bianor
Bias
Bion
Bisaltes
Biton
Blathyllos
Boethus
Borus
Boter
Briareus
Briarus
Brison
Brygos
Bucoli
Bulis
Burrhus
Butacidas
Callimachus
Callimorphus
Carenos
Carneades
Carpophorus
Carpus
Casambus
Castor
Ceas
Cebriones
Celeas
Cephalos
Cepheus
Cephissos
Ceyx
Chabrias
Chaeremon
Chairophon
Chalcodon
Chalcon
Charax
Chares
Charidemos
Charilaus
Charillos
Charmides
Charon
Charopos
Cheiron
Chersis
Chileos
Chilon
Choerilos
Choeros
Chremes
Chremon
Chremonides
Chromis
Chromius
Chrysaor
Chryses
Chrysippos
Chrysogones
Chrysogonus
Chrysolorus
Cilix
Cineas
Cinyras
Cisses
Cisseus
Cleades
Cleandros
Cleathes
Cleisthenes
Cleobulus
Cleodaeos
Cleombrotos
Cleomenes
Cleon
Cleonicus
Cleonymus
Clinias
Clisthenes
Damasithy-
mos
Clonius
Clytius
Clytomedes
Cnoethos
Cobon
Codros
Coenus
Coeranus
Coes
Cois
Conon
Cöon
Copreus
Cordylion
Coronos
Corydallos
Corydon
Crathis
Cratinus
Cratippus
Cretheus
Crethon
Cretines
Crios
Croesus
Cronos
Cteatus
Ctesippus
Cuphagoras
Cyberniskos
Cycnus
Cylon
Cynaegiros
Cyncus
Cyneas
Cyniscus
Cypselos
Cyrenios
Cytorissos
Dadaces
Daedalos
Daetor
Damasippus
Damastor
Damian
Damianos
Damiskos
Damoetas
Damon
Danaos
Danaus
Daphis
Daphnis
Dardanus
Dares
Davos
Deinias
Deinokrates
Deinomenes
Deiotones
Deiphobus
Deiphonous
Deipylus
Demades
Demaratos
Demarmenos
Demas
Demeas
Demetrios
Democedes
Democoön
Demodocus
Demokrates
Demoleon
Demonax
Demonous
Demophlos
Demosthenes
Deon
Derkylos
Deukalion
Dexicos
Dexios
Diactorides
Diadromes
Diadumenus
Diagoras
Dicaeus
Dieneces
Diocles
Diodoros
Diodorus
Diokles
Diomedes
Dionysios
Dionysophanes
Dionysos
Diophantus
Diores
Dioscuros
Diotrephes
Dismas
Dithyrambos
Dmetor
Dolon
Dolops
Doreios
Doreius
Dorian
Doriskos
Doros
Dorotheus
Doryssos
Dositheos
Drimylos
Dromeus
Dryas
Dryops
Ducetius
Duris
Dymas
Dymnos
Echëeus
Echekrates
Echelaos
Echemmon
Echemus
Echephron
Echepolus
Echestratos
Eetion
Eioneus
Eirenaios
Elasus
Elatos
Elatreus
Eleon
Elephenor
Elpenor
Elpides
Elpidius
Empedocles
Endios
Endymion
Engenes
Eniopus
Ennaeus
Ennomus
Ennychus
Enops
Eos
Epaenetus
Epaphos
Epaphroditus
Epeigeus
Epeius
Ephialtes
Epicurus
Epicydes
Epikrates
Epimenes
Epiphanes
Epistor
Epistrophos
Epitrophos
Epizelos

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

GREEK NAMES (MALE)

Erasistratus
Eratosthenes
Eratostheres
Erechtheus
Eretmenus
Ereuthalion
Erginus
Ergiyios
Erichthonius
Erxandros
Eryalus
Erysichton
Eryx
Eryximachos
Eteocles
Eteokles
Eteonous
Euaemon
Eualcidas
Euanthes
Euarestos
Eubalus
Eubulus
Eucarpus
Euchenor
Eucleides
Eudorus
Eudoxsus
Eudoxus
Euenius
Euenor
Euenus
Eugammon
Eugenios
Eugenius
Euhemenis
Euippus
Eukles
Eumaeus
Eumastas
Eumelus
Eumenes
Eumneus
Eumolpus

Euneas
Euonomos
Eupalinus
Euphenes
Euphorbos
Euphorion
Euphronios
Eupolos
Euripides
Euryanax
Eurybates
Eurybiades
Eurycliedes
Eurydamus
Eurydemon
Eurydemos
Euryhus
Eurykrates
Eurykratides
Euryleon
Eurylochos
Eurymachos
Euryphon
Eurypylos
Eurystenes
Eurysthenes
Eurystheus
Eurysthios
Eurythion
Eurytos
Eussorus
Euthydemos
Euthynos
Eutropios
Eutuches
Eutychides
Eutychus
Evaenetos
Evagoras
Evandros
Evanetus
Evelthon
Evenios
Evenus

Evios
Exaduis
Exekias
Faenus
Galenus
Gallus
Ganymedes
Gauanes
Geleon
Gelo
Gelon
Gennadios
Gerasimos
Giorgius
Glaukias
Glaukos
Glycon
Gnipho
Gordias
Gorgias
Gorgion
Gorgos
Gorgythion
Gregorius
Gryllus
Gurgos
Gylippos
Gyras
Gyrtias
Haemon
Hagias
Hagnon
Halisthertes
Halius
Harmatidas
Harmocydes
Harmodios
Harmon
Harpagos
Harpalion
Harpalos
Harpocras
Hecataeus
Hegesandros

Hegesistratos
Hegetoridas
Heirax
Heiron
Hektor
Helenos
Helgesippos
Helicaon
Heliodorus
Helios
Helle
Hephaestos
Herakleides
Herakleitos
Heraklides
Hermeias
Hermeros
Hermippos
Hermogenes
Hermolaos
Hermolycus
Hermon
Hermotimos
Hero
Herodes
Herodianus
Herodion
Heromenes
Hicetaon
Hiero
Hieronymus
Hipparchos
Hipparinos
Hippasus
Hippias
Hippocoön
Hippoklides
Hippokratides
Hippolytos
Hippomachos
Hippomenes
Hippon
Hipponax
Hipponicus

Hipponous
Hippotas
Hippothous
Hippotion
Hoiples
Homeros
Hyakinthos
Hylas
Hyllos
Hyllus
Hypatius
Hypeirochus
Hypenor
Hyperenor
Hyperion
Hypsenor
Hyrcanus
Hyrtacus
Hyrtius
Iakchos
Ialmenes
Iambulus
Iamus
Iasos
Iatragoras
Iatrokles
Ibanolis
Ibykos
Icarion
Icarius
Icarus
Idaeus
Idaios
Idas
Idomeneus
Ilioneus
Illyrius
Ilus
Imbrasus
Imbrius
Imbrus
Inachos
Inachus
Inaros

Iobates
Iolaos
Iollas
Ion
Iphiclus
Iphicrates
Iphikrates
Iphinous
Iphitos
Iphitus
Iros
Irus
Isagoras
Isandros
Ischenous
Isidor
Isidoros
Ision
Ismaros
Ismenios
Isocrates
Isodemos
Isokrates
Itheus
Itylus
Itys
Kadmos
Kaenas
Kaeneus
Kalchas
Kalesius
Kaletor
Kalliaros
Kallias
Kallikles
Kallikrates
Kallimachos
Kallinicus
Kallinos
Kallipides
Kallipos
Kallisthenes
Kallon
Kameirus

Kandaules
Kannadis
Kapaneus
Kapys
Karipos
Karopophores
Kasos
Kassandros
Kaunos
Kebalinos
Kebes
Kekrops
Keos
Kephalon
Kephalos
Kerameikos
Kerkyon
Keteus
Kimon
Kirphis
Kittos
Kleitos
Kleobis
Kleomenes
Koines
Koinos
Konon
Koragos
Korax
Kosmas
Krantor
Krateros
Kreon
Krinippos
Kristos
Kritias
Kritoboulos
Kritodemos
Kriton
Kroisos
Krokinos
Ktesiphon
Kyknos
Kynaegeiros

Kyrillos
Kyrios
Kyros
Labdacus
Labotas
Laertes
Lagos
Laios
Lamachos
Lampo
Lampon
Lampus
Lamus
Laodamas
Laodocus
Laogonus
Laomedon
Laphanes
Lasos
Lasthenes
Laureion
Leagros
Leandros
Learchos
Leicritus
Leitus
Lemnus
Leo
Leocedes
Leodes
Leon
Leonidas
Leonnatos
Leontiades
Leontis
Leoprepes
Leotychides
Lethos
Leucippus
Leukos
Lichas
Licymnios
Linus
Loxias

Lukos
Lycaon
Lycaretos
Lycidas
Lycomedes
Lycophon
Lycophron
Lycoris
Lycurgos
Lycus
Lydus
Lygdamis
Lykomedes
Lykon
Lynceus
Lysagoras
Lysandros
Lysanios
Lysias
Lysikles
Lysimachos
Lysippos
Lysippus
Lysis
Macar
Macarias
Machaon
Maeon
Maiandrios
Makarios
Maleos
Males
Mantes
Mantios
Marcion
Marnes
Maro
Maron
Marsyas
Mastor
Matullus
Mausolos
Mecistes
Mecistios

Medios
Medon
Medus
Megadates
Megakles
Megakreon
Megapenthes
Megareus
Megasthenes
Megathenes
Meges
Megistias
Meidias
Melampos
Melampus
Melanippos
Melanthios
Melanthos
Melas
Meleagros
Melegros
Meles
Meliboeus
Melicertes
Memnon
Menalcas
Menandros
Menares
Menekrates
Menelaos
Menestas
Menesthes
Menesthios
Menexinos
Menoeces
Menoitios
Mentes
Mentor
Meriones
Mermerus
Merops
Mesaulius
Mesthles
Methodios

Metiochus
Meton
Metrobius
Metron
Metrophanes
Meurius
Micythos
Midas
Midylos
Mikkos
Mikon
Milanion
Miltiades
Minos
Misenus
Mnasyllus
Mnesiphilos
Mnester
Mnesus
Moeris
Moliones
Molpagoras
Monoecus
Monomachus
Mopsius
Mopsus
Morsimus
Morys
Moschion
Mulius
Musaeus
Musaios
Mydon
Mygdon
Myrsinus
Myrto
Mys
Narkissos
Nastes
Naubolus
Naukles
Nausithous
Nauteus
Nearchos

Neleos
Nelpus
Neokles
Neoptolemos
Neritos
Nestor
Niarchos
Nicandros
Nicanor
Nicholas
Nicholaus
Nicias
Nicodromos
Nicolaus
Nicomachos
Nicon
Nikandros
Nikanor
Nikasios
Nikeratos
Nikias
Nikomachos
Nikomedes
Nilus
Nireus
Nisos
Noemon
Nomion
Nothon
Numa
Nyctinus
Nymphicus
Nymphodorus
Ocealus
Ochesius
Ochos
Ocytos
Odaenathus
Odius
Odysseus
Oeagnus
Oecleus
Oedipus
Oenemaus

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

GREEK NAMES (MALE)

Oeneus
Oenomaus
Oenopion
Oenops
Oicles
Oileas
Oliatos
Olus
Olympicus
Olympiodorus
Onamakritos
Onesilos
Onesimos
Onesiphorus
Onetas
Onetor
Onias
Onomastos
Ophelestes
Opites
Orcus
Orestes
Oresus
Orges
Oribasius
Orion
Orius
Oroites
Orpheus
Orsilochus
Orsiphantes
Orthaeus
Orythroneus
Otreus
Otrynteus
Otus
Paeëon
Paios
Palaechthon
Palaemon
Pallans
Pallas
Palmys
Pammon
Panaetios
Panaetius
Panares
Pandaros
Pandion
Panionos
Panites
Pankratios
Pantares
Panthous
Pantites
Paopeus
Paraebates
Paris
Parmenides
Parmenion
Parthenopaeus
Pasion
Pataicos
Patrobas
Patrobus
Patroclus
Patron
Pausanius
Pedaeus
Pedasus
Pedocles
Peirithous
Peiros
Peisandros
Peithon
Pelagon
Pelegon
Peleus
Pelias
Pelicles
Pelonus
Pelopidas
Peneleos
Peneus
Pentheus
Penthylos
Peolpidas
Perdikkas
Perdix
Periandros
Periclymenus
Perieeres
Perikles
Perimedes
Perimos
Periphas
Periphetes
Periscus
Peritas
Periumus
Peteos
Peukestes
Phaedo
Phaenippos
Phaeops
Phaestus
Phaidon
Phaidriades
Phalanthus
Phalces
Phalinos
Phanagoras
Phancis
Phanes
Phanias
Phantias
Pharnaces
Phausius
Phegeus
Pheidias
Pheidippides
Pheidon
Phemius
Phereclus
Pherecydes
Pheres
Pheronactus
Phidias
Phigaleios
Philagros
Philaon
Phileas
Philemon
Philetor
Philiskos
Philistos
Phillipos
Philocion
Philocrates
Philoctetes
Philocypros
Philoetius
Philogus
Philokles
Philokrates
Philolaos
Philologus
Philomen
Philomenes
Philometer
Philon
Philonikos
Philopoemon
Philostratos
Philostratus
Philotas
Philotectes
Philoxenos
Philpoemon
Phineus
Phintias
Phlaris
Phlegon
Phlios
Phoenix
Phoibus
Phoinix
Phoitios
Phokas
Phokion
Phorbas
Phorcys
Phormion
Phormos
Photius
Phrixus
Phrynichos
Phrynikos
Phrynon
Phylacus
Phylas
Pidytes
Pigres
Pinder
Pirithoos
Pisistratos
Pistias
Pittacos
Pittacus
Pittheus
Pixodarus
Plades
Pleistarchos
Pleistos
Plutarch
Podaeleirus
Podaleirus
Podalinus
Podarces
Podargos
Podaroes
Podes
Poeas
Poecas
Poimen
Polemion
Poliadas
Pollio
Polyas
Polybius
Polyctor
Polydectes
Polydeuces
Polydius
Polydoros
Polyeides
Polygonus
Polykleitos
Polykles
Polykritos
Polymedes
Polyneices
Polypemon
Polyperchon
Polyphemous
Polyphetes
Polyphontes
Polypoetes
Polyxeinus
Ponteus
Porphyrios
Porphyrius
Poseidon
Posides
Posidonios
Potamon
Pratinos
Praxilaus
Praxis
Praxiteles
Praxites
Prexinos
Priam
Prinetadas
Priskos
Procrustes
Proctus
Proetus
Prokles
Prokopios
Prokrustes
Proreus
Protagoras
Protesilaus
Prothoenor
Prothous
Protogenes
Protus
Proxenos
Prymneus
Prytanis
Ptolemaios
Ptolomaeus
Pylades
Pylaemenes
Pylaeus
Pylartes
Pylas
Pylenor
Pyris
Pyrrhus
Pythagoras
Pytheas
Pythes
Pythios
Pythogenes
Radamanthos
Rhadamanthos
Rhesus
Rhexenor
Ribes
Rizon
Sabas
Sabyllos
Salmoneus
Sarpedon
Satyros
Scaios
Scamandius
Scamandrius
Schedius
Scylax
Scyllias
Scythas
Sebastos
Seisames
Selagus
Seldomus
Selepos
Seleukos
Sicinnos
Siculus
Silanos
Silenos
Simmias
Simo
Simoisius
Simonides
Sinis
Sinon
Sippas
Siromos
Sisyphus
Skiron
Smindyrides
Smintheus
Socus
Sophanes
Sophokles
Soranus
Sosibios
Sosicles
Sosigines
Sosilus
Sosimenes
Sosipatros
Sosthenes
Sostias
Sostratos
Spertias
Speudon
Speusippos
Spinther
Spirodion
Stachys
Stentor
Stesagoras
Stesanor
Stesilaus
Sthenelaus
Sthenelus
Stichius
Stolos
Strabo
Strachys
Stratios
Straton
Strophantes
Strophius
Strymon
Syagros
Syennesis
Syloson
Synesius
Talaemenes
Talaos
Talaus
Talos
Talthybios
Tarchon
Taureas
Tebaeus
Tecton
Teiresias
Telamon
Telekles
Telemacho
Telemachos
Telemachus
Telephos
Telephus
Telesinus
Telesphorus
Telines
Tellias
Tellis
Telys
Temenos
Tenes
Tenes
Tenthredon
Tereus
Terillos
Thestor
Teucer
Teukros
Teutamos
Teuthranes
Teuthras
Thales
Thalpius
Thalysios
Tharybis
Thaulos
Thaumastus
Theagenes
Theages
Theas
Theasides
Themistius
Theoclymnius
Theocydes
Theodekles
Theodoros
Theodotus
Theognis
Theomestor
Theomestros
Theophanes
Theophrastos
Theophrastus
Theophylaktos
Theopompos
Theopompus
Theopropides
Theoros
Theos
Theramenes
Therapon
Theras
Thero
Theron
Thersandros
Therseandros
Thersilochus
Thersites
Thessalos
Thestor
Thettalos
Thoas
Thon
Thoön
Thorax
Thrasidaios
Thrasilaus
Thrasius
Thrasybulos
Thrasyllus
Thrasymedes
Threspotus
Thukydides
Thyestes
Thymoetes
Thymotes
Thyrsis
Thyrsos
Timagenidas
Timagoras
Timais
Timanthes
Timasion
Timasitheus
Timesithius
Timnes
Timoleon
Timon
Timonax
Timotheus
Timoxenos
Tiro
Tirynthius
Tisamenos
Tisandros
Tisias
Tithonius
Titormos
Tityrus
Tlepolemus
Tmolus
Trechus
Triopas
Triptolemus
Triton
Troezenus
Trophimus
Trophnus
Tros
Trypho
Turrianus
Tychaeus
Tydeides
Tydeus
Tymnes
Tyndareus
Tyndarios
Ucalegon
Vettias
Xanthippos
Xanthippus
Xanthos
Xenagoras
Xenokrates
Xenophanes
Xenophon
Xiphilinus
Xuthos
Xuthus
Zagreus
Zamolxis
Zenicetes
Zenodoros
Zephyrinus
Zethus
Zeuxidamos
Zeuxis
Zosimus

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

GREEK NAMES (FEMALE)

Achaia
Achradina
Actaëe
Actë
Ada
Adeia
Aedon
Aegiolea
Aegle
Aerope
Aethre
Agamede
Aganippe
Agape
Agapia
Agarista
Agathé
Agathonice
Agave
Aglaia
Aglaurus
Aikaterine
Aithra
Aketa
Alcandre
Alcestis
Alcippe
Alcmene
Alcyone
Alemene
Alkmena
Althaea
Althaia
Althea
Amarhyllis
Amathea
Amatheia
Amphithoe
Amphitrite
Ampinomene
Amplias
Anais
Anastasia
Andromeda
Antehe
Anteia
Antheia
Anthousa
Anthusa
Anticleia
Antigone
Antiochis
Antiope
Anysia
Appollonia
Apseudes
Arete
Arethusa
Argeia
Ariadne
Arisbe
Aristonike
Aristophane
Arsinoe
Artemidora
Artemisia
Aspasia
Astera
Astyoche
Astyocheia
Atalanta
Atë
Athis
Auge
Augo
Autonoe
Auxesia
Axiothea
Barbara
Basiane
Baucis
Berenike
Bito
Briseis
Caenis
Caleope
Callianeira
Callianessa
Calliphana
Calypso
Canace
Castianiera
Charis
Chione
Chiore
Chloë
Chloris
Chryse
Chryseis
Chrysothemis
Cilissa
Cilla
Circe
Clio
Clymene
Clymere
Colubra
Corythia
Cratais
Creusa
Crisa
Ctimene
Cybele
Cydippe
Cymodoce
Cymothoe
Cyrene
Cythereia
Cytheris
Damaris
Damia
Danaë
Deianeira
Deineira
Deiphobe
Deipyle
Delias
Demetria
Demophile
Dexamene
Dianeme
Diomede
Dione
Dirce
Doris
Dorothea
Doto
Drosis
Dynamene
Egeria
Egina
Eidothee
Eileithyia
Elcmene
Electra
Elpir
Endeis
Enyo
Eos
Epicaste
Eriboea
Erigone
Eriopis
Eriphyle
Eris
Eucarpia
Eudokia
Eunice
Euodias
Euphro
Euphrosyne
Europa
Eurycleia
Eurydike
Eurynome
Evadne
Galatea
Glauce
Glyke
Gorgo
Gygaea
Haidee
Halie
Harmodias
Harmonia
Hecuba
Hekabe
Hekaline
Hekate
Helice
Helike
Heliodora
Hellanike
Helle
Hermine
Hermione
Hero
Herophile
Hesione
Hilaera
Hippodameia
Hippodamia
Hippolyta
Hypsipyle
Hyrmina
Iaera
Ianeira
Ianessa
Ianthe
Ino
Iola
Iolanthe
Iole
Iomene
Ione
Iphianassa
Iphigenia
Iphimedeia
Iphis
Iphitheme
Irene
Iris
Isadora
Ismene
Issa
Jocasta
Kallisto
Kallixeina
Kassandra
Katana
Katina
Kephissa
Kharmion
Khlöe
Khloris
Kleio
Kleopatra
Klymene
Klytemnestra
Koré
Koritto
Kydilla
Kynna
Kynthia
Kypris
Kyra
Labda
Lais
Lalage
Lampetie
Lampito
Lanike
Laodameia
Laodamia
Laodice
Laothoe
Lasthena
Latona
Leda
Lede
Leto
Leucothea
Leucothoë
Limnoreia
Lois
Lyra
Maeonia
Maera
Maia
Maiandria
Marpessa
Medea
Medesicaste
Megaera
Megara
Megare
Melanie
Melantho
Melissa
Melita
Melite
Menelaia
Merope
Metis
Metriche
Milo
Milto
Molpadia
Monima
Monime
Mykale
Myrine
Nausicaa
Neaera
Nemerte
Nephele
Nesaea
Nicopolis
Nikaia
Nikasepolis
Niko
Niobe
Nysa
Oenone
Oitane
Olympias
Omphale
Oreithuia
Oreithyia
Orithyia
Orthia
Otonia
Pales
Panope
Panora
Parthenia
Parthenope
Pasiphae
Pelopia
Penelope
Penthesilea
Percalus
Perialla
Periboea
Pero
Perse
Persephone
Persis
Pervica
Pervinca
Phaedra
Phaedre
Phaethusa
Phaia
Pherenike
Pherusa
Phigaleia
Philea
Philinna
Philomache
Philomela
Philona
Phoebe
Phryne
Phylace
Phylia
Phyllis
Phylo
Phylomedusa
Podarge
Polycaste
Polydamna
Polydora
Polymede
Polyxena
Procne
Procris
Prone
Proto
Protogonia
Psamathe
Psyche
Pylia
Pyrrha
Pythias
Raisa
Rhea
Rhene
Rhoda
Rhode
Rhodope
Roxane
Sappho
Scylla
Sebasteia
Semele
Sophia
Sotera
Speio
Stheneboea
Stratonice
Tecmessa
Telephassa
Thais
Thalassa
Thaleia
Theano
Thebe
Thelma
Themis
Theodotis
Theophane
Theophania
Theophano
Theresa
Thessala
Thessalonike
Thetis
Thisbe
Thoë
Thoösa
Thyia
Timandra
Timo
Tryphena
Tryphosa
Tyro
Xanthe
Xanthippe
Xantippe
Xene
Xenophile
Zenobia
Zita
Zoe

ALSO AVAILABLE AS PDF DOWNLOAD FROM WWW.AGON-RPG.COM

ISLAND NAMES

Adelfoi
Aegina
Agathonissi
Agios
Agreloussa
Alatas
Alatonisi
Alimia
Alonnisos
Alyki
Amancios
Amorgos
Anaphe
Andros
Angistri
Ano
Antikythera
Antimilos
Antiparos
Antipaxi
Antipsara
Antitilos
Anydros
Argos
Arhangelos
Arkoi
Arkoudi
Armathia
Askania
Astakida
Astypalaia
Atokos
Corfu
Dasia
Delos
Despotiko
Dierdoros
Dilos
Dokos
Donoussa
Doulos
Drakonera
Elafonissos
Ereikoussa
Eskhati
Etebos
Falkonera
Faradonesia
Farmakonisi
Fidoussa
Fleves
Fokionissia
Folegandros
Fournoi
Fragos
Gaidourosnissi
Gioura
Glaroni
Grammeza
Gramvoussa
Gyali
Gyaros
Halavra
Halki
Hios
Hondro
Hristiana
Htapodia
Htenies
Hydra
Hydras
Ikaria
Ioannis
Ios
Iraklia
Ithaki
Kalamos
Kalogiros
Kalolimnos
Kalovolos
Kalymnos
Kamilonisi
Kammeni
Kandeloussa
Kapititas
Kardiotissa
Karpathos
Kassos
Kastos
Kea
Kefalonia
Keros
Kimolos
Kinaros
Kitriani
Kos
Koubelonisi
Kouloundros
Kounoupoi
Kouphonissi
Koutsomytis
Kramvonissi
Kravia
Kyra
Kythira
Kythnos
Kythros
Lazaretto
Lefkada
Leipsoi
Lekhoussa
Leros
Lesvos
Levitha
Liadi
Limnos
Makri
Makronissos
Makropoula
Marmaras
Mathraki
Mavra
Megalo
Milos
Minas
Mykonos
Nata
Naxos
Nero
Nikouria
Nimos
Nisyros
Oletos
Oinousses
Othonoi
Oxeia
Paheia
Pandros
Paros
Pasalimani
Patmos
Patroklou
Paxi
Pergoussa
Peristera
Petalas
Philos
Piganoussa
Piperi
Piperi
Pistros
Pitta
Plateia
Plati
Polyaigos
Pontikos
Pontikoussa
Poros
Prasonissi
Prasouda
Provati
Psara
Psathoura
Pserimos
Psili
Psytalleia
Revythoussa
Rodhos
Romvi
Safonidi
Salamina
Salaminos
Samopoula
Samos
Samothraki
Santorini
Sarakino
Saria
Seirina
Sergitsi
Serifopoula
Serifos
Sesklio
Shoinoussa
Sifnos
Sikinos
Skandili
Skatzoura
Skiathos
Skopelos
Skopelou
Skorpios
Skyropoula
Skyros
Spetses
Strofades
Sygrion
Symi
Syros
Telendos
Thassopoula
Thassos
Thirasia
Thymaina
Thymainaki
Tinos
Tragonisi
Trikeri
Tsakmakia
Tsougria
Tylos
Valaxa
Velopoula
Vidos
Vous
Vromonas
Vilhellos
Zakynthos
Zourafa



INDEX

Abilities, 64
Achievements, 28
Advances, 66
Advantages, 39
Adversity, 76
Aim, 64
Aphrodite, 24
Apollo, 24
Ares, 24
Arete Abilities, 64
Armor, 52
Artemis, 25
Artifacts, 83
Athena, 25
Athletics, 65
Attack, 52
Basic Game Philosophy, 9
Battle Example, 54
Battle & Glory, 8
Battle-Wise, 56
Battle Abilities, 64
Battle Dice, 48, 60
Battle Dice Example, 50
Beast-Master, 21
Bow, 49
Breaks, 57
Canceling & Earning Oaths, 71
Clever-Eyed, 21
Color, 76
Combat Summary, 58
Competition, 14
Completing, Failing, or Abandoning a Quest, 90
Consequences, 90
Contest Type, 35
Craft Abilities, 64
Creating a Minion, 96
Creating NPCs, 92
Creative Abilities, 38
Cunning, 65
Defeat, 53
Defeating NPCs, 36
Defend, 52
Defense & Armor, 58
Dionysus, 25
Disarm, 56
Divine Favor, 70
Earning Strife, 78
Exchanges, 44
Far-Reaching, 21
Far-Seeing, 21
Fleet-Footed, 21
Follow-Up Quests, 90
Gaining Fate, 68
Ganging Up (Minions), 96
Glory, 66
Goals, 33
God, 23
God Oaths, 71
Grace, 64
Great-Spirited, 21
Great Deeds, 67
Hades, 25
Harmful Contests, 38
Heal, 64
Healing, 72
Helping, 38
Hephaestus, 25
Hera, 24
Hermes, 25
Hero Creation summary, 27
Heroic Traits, 20, 21
Hubris, 36
Hunt, 65
Interludes, 71
Insight, 64
Island Creation, 80
Javelin, 49
Left-Hand Attack, 56
Legend, 67
Lore, 64
Loss & Impairment, 37
Making a New Hero, 69
Man-Killer, 21
Might, 64
Minions, 96
Modifiers, 17
Monster-Slayer, 21
Music, 65
Non-Combat Battles, 60
NPC Oaths, 71
Objectives, 10
Obstacle Contests, 39
Opposition, 36

Orate, 65
Order of Action, 51
Playing the Game, 10
Poseidon, 24
Position, 44, 61
Position example, 46
Position, Minions, 97
Powers, 92, 98
Quest: The golden boar, 86
Quest: The serpent men, 86
Quest: The spider people, 86
Quest: The stone of songs, 86
Quest: The war, 87
Quest Objectives, 85
Quest Rewards, 90
Quests, 85
Quest Strife Pool, 77
Range, 51
Refreshment, 71
Revealing the Quest in Play, 88
Rewards, 37
Sacrifice, 72
Sample Contests, 40
The Golden Boar of Ion, 93
Sample NPCs, 94
Sample Quests & Objectives, 86
Setting, The, 11
Shield, 49
Simple Contests, 66
Strife Limit, 78
Spear, 49
Special Maneuvers, 56
Spending Strife: NPCs, 93
Spending Strife: Advantages, 79
Spending Strife: Creating Opponents, 79
Spending Strife: Simple Contests, 78
Spirit, 64
Sport Abilities, 65
Starting Range, 44
Strife, 77
Strong-Limbed, 21
Sword, 49
Tactics, 56
Trying Again, 39
Type (NPC), 92
Unused Strife, 79
Victories, 17
War-Cry, 56
Weapon Dice, 48
Weapons, 26, 49, 92
What the Antagonist Does, 9
What the Players Do, 9
Wise-Eyed, 21
Wounds, 58
Wrestle, 65
Zeus, 24

HERO CREATION SUMMARY

1. Choose your **name** and **lineage**. If you are mortal, your name die is d6. If you are half-divine, your name die is d8, and you start with eight levels of Fate.
2. Choose your **heroic trait**. Make a note of the bonuses you get on your hero sheet.
3. Determine your starting **ability** ratings. Each ability starts at d6. You may raise the die size of one ability by lowering the die size of another ability in the same group. You also get two bonus levels to place where you want.
4. Choose your **god** and note his or her favored abilities. You start with 7 boxes of divine favor. Put an X mark in the remaining boxes.
5. Choose your **weapons**. Choose one missile weapon and three melee weapons. Write down the dice and range for each weapon on your hero sheet.
6. Choose your **armor**. If you wear a piece of armor, put an 'x' in the little box for that piece of armor on your sheet. Write your armor die in the space provided. (1 piece = d6. 2 pieces = d8. 3 pieces = d10.)

BATTLE SUMMARY

Choose Battle Dice
Weapon dice + Ability die + Name die. Divide between left and right hands.

Position
Roll Name + Athletics. Act lowest roll to highest. Move yourself or one enemy that rolled lower than you by one range band.

Order of Action
Swords > Spears > Javelins > Bows.
For each group: Position > Ability.

Attack
Roll right hand dice. Equal or exceed defense result = hit.
Each victory = 1 wound or +1 to next position roll or -1 to target armor roll.

Range
Optimal: no penalty.
+/-1 range: -2 to attack.
+/-2 range: -4 to attack.

Defense & Armor
Roll left hand dice. Must exceed attack result to avoid attack. Each defensive victory gives +1 bonus to next position roll.
If you're hit, you may roll your armor die. 4+ on armor = no damage taken. If the armor die succeeds, it's impaired by one level.

Wounds
1 wound per victory of attack roll. Mark the wound box that corresponds to the number of wounds taken. If that box is marked, mark the next higher box. If you mark your '6' box, you are defeated.

Special Maneuvers
Tactics: Cunning vs. Insight. -2 to target's next roll per victory. Replaces attack roll.
War-Cry: Orate vs. Spirit. -2 to target's next roll per victory. Replaces attack roll.
Battle-Wise: Lore vs. Grace. -2 to target's next roll per victory. Replaces attack roll.
Disarm: Might vs. Might. Range 2. Target loses one weapon for 1 exchange per victory.
Left Hand Attack: Roll left hand dice for second attack with -2 penalty. Cannot use attack dice for defense.

During Breaks
1. Change weapons/battle dice
2. Give up
3. Flee
4. Call truce

WEAPONS

Bow 1d8+1 Range: 5, 6
Put the bow die in your right hand. If you use a bow, you cannot have any weapon dice in your left hand.

Javelin 1d6+1 Range: 2-4
The javelin is the least powerful weapon but it is useful at many different distances, making it very versatile. The javelin die can be used in either hand.

Shield 1d8
You hold your shield die in your left hand.

Spear 1d8 1d6 Range: 2
You hold your spear in both hands. Put the d8 in one hand and the d6 in the other (left for defense, right for offense). You may swap the positions of the dice at any time before you roll. You may use a spear and shield at the same time.

Sword 2d6 Range: 1
You hold your sword in one hand. Put the 2d6 in the hand that holds the sword. One of your sword dice may be moved to your other hand. You may decide to combine or split your sword dice at any time before your roll.

STARTING RANGE TABLE

	Bright	Dim	Dark
Open exterior	7	6	5
Rugged exterior	6	5	4
Dense exterior	5	4	3
Large interior	4	3	2
Small interior	3	2	1
Cramped interior	2	1	0

STRIFE COSTS/GLORY REWARDS

Opposition Dice	Strife	Glory
2d6	0	1
1d6 1d8	1	2
2d8	2	3
1d8 1d10	3	4
2d10	4	5
1d10 1d12	5	6
2d12	6	7

Harmful Contest: +1 Strife/Glory

ADVANTAGE DIE SIZE

Victories	Advantage Die
1	1d6
2	1d8
3	1d10

QUEST STRIFE POOL

(Number of Heroes x Objectives) x 5

SINGLE NPC STRIFE LIMIT

(Highest Hero Name Die + 2) x 2

EARNING STRIFE

Interlude	4
Beat hero in simple contest	1
Defeat hero	(Hero's Name Die)

QUEST REWARDS

1 box of divine favor
1 Glory per objective completed
1 god oath

